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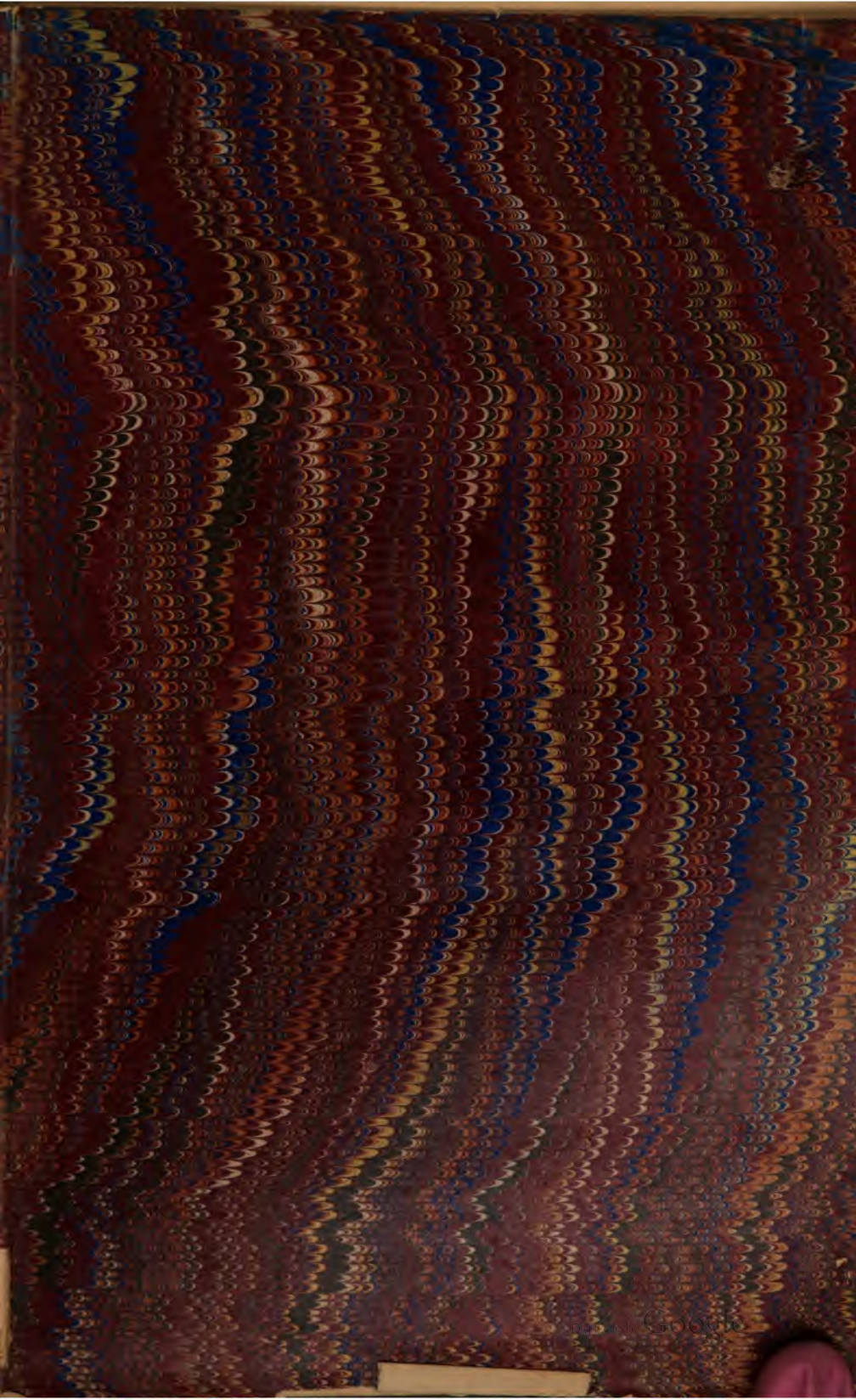
Mus. 30.1



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1. Eliot, Samuel A. Address before
the Academy of Music, etc.
2. Reports of the Academy, 1833-46.

*Mr. Palfrey
from the author*

Samuel Hkins

MR. ELIOT'S ADDRESS,

ON THE OPENING OF THE

ODÉON,

Aug. 5, 1835.

©

ADDRESS

BEFORE THE

BOSTON ACADEMY OF MUSIC,

ON

THE OPENING OF THE

ODEON,

Aug. 5, 1835.

Hickins
BY SAMUEL A. ELIOT.

BOSTON:

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ADDRESS.

THE ACADEMY OF MUSIC have requested me to make an address, suitable to the important occasion of opening, for a new object, and under new auspices, a hall which has long been devoted to purposes of public amusement. It is an hour of much interest ; and I wish the pleasant task of addressing an audience like the one I see assembled, had been confided to abler hands, and a more eloquent tongue. I shall trust, however, to your familiar acquaintance with the subject, to supply any defect in the manner of treating it, and shall throw myself on your indulgence, while I speak for a few moments of the just claims of Music upon the attention and interest of the community.

It may be well, first to explain, briefly, how it happens that we are assembled in this place to-night ; and in order to do this, I must refer to the exertions of a distinguished member of the

Academy,* advantageously known to the public, by his judicious and successful labors in the cause of education.

This gentleman, on a tour through Europe, a few years ago, was struck with the fact that music is a part of early education to a far greater extent than with us, in several of the countries he visited. He saw its practicability, and witnessed its good effects ; and on his return home, he resolved to attempt to rescue the art from the neglect in which it had so long been buried among us, and to introduce it as a branch of general education. To his efforts, it is principally owing that the Boston Academy of Music was established ; and to him, also, it is to be ascribed, that so efficient an impulse, and so just a direction, was given to its labors at the outset. Having secured the co-operation of well known and highly valued professors, the Academy proceeded in the formation and instruction of juvenile classes in singing, satisfied that the experiment only was wanting to convince the public there was nothing visionary in their plans. The experiment succeeded beautifully. Nothing could surpass the favorable reception of the first public performances of the well taught children ; and the interest excited has been gradually and strongly increasing, till it was thought advisable, a few months ago, to secure a permanent place

* William C. Woodbridge.

for the exhibitions of the Academy. Fortunately its government was not found wanting in that spirit of cool, determined enterprise, which, without extravagance, produces striking results. A contract was entered into with the proprietors of this building for a term of years ; its interior structure was altered ; and it is now presented to you, in its new form, not as a theatre, but under a new name, as an Odeon, or musical hall, devoted henceforth to the purposes of art, of science, and of religion.

As it was under the auspices of the Academy that this most desirable change was effected, I shall speak only of the objects which it had in view from the outset ; and though it may sound strangely to make an elaborate eulogy on an art, which, in all ages of the world, has been recognized as one of the most delightful that can be practised, and which, by no very extravagant exaggeration, has been even called *divine* ; yet so much error has existed among us, both as to its design and its effect ; it has been so hardly judged, in consequence of the bad taste or the bad character of some who have practised it, that it may be of use simply to state what effects it is designed and is able to produce.

Nearly all sounds, natural and artificial, from the overwhelming crash of the thunder, or the deep toned roar of the cataract, to the animated song of the happy bird ; from the lowest bass of

the organ, to the shrill note of the fife, or the harsh rattle of the drum ; from the sublime voice of the tempest, to the gentle sigh of the zephyr ; from the shout of the man to the laughing prattle of the infant, are adapted to excite emotion ; and music is the science of adapting, and the art of producing those sounds, and combinations of sound, best suited to create the emotions intended to be awakened within us.

It is manifest, that if any considerable degree of proficiency be made in music, it is an agent of great power for good or for evil ; and in every age, and in every country, powerful emotions have been excited by music adapted to the degree of civilization of the people and the time. Even in our own unmusical age and nation, who is there can resist the contagious effect of the lively march, the solemn dirge, or the dance-moving air of the ball-room ? These are but some of the coarser and more obvious effects of an art susceptible of every degree of refinement ;—and the variety of feelings excited by music, can be limited only by the capacity of our nature.

From these appeals to the feelings, the emotions, the passions, music derives its moral power ; and it is also the direct source of pleasure to the ear, from the adaptation of the sounds it produces to give enjoyment to that delicate organ ; and it is a very valuable accessory in the intellectual development of the faculties, from the

excellent mental discipline conveyed by the study of its theory and practice.

To these three points I wish to invite your attention, viz. : its importance as an auxiliary in education ; the pleasure it conveys to the ear ; and its power of producing emotion.

In a country where the education of the young is so important, and has, from the earliest period, received so much attention, and excited so deep an interest as in our own, it is certainly singular that the aid of music has not been sought to stimulate the attention of the youthful student, and introduce those habits of order and method which are indispensable to the acquisition of the art, and are such important means of progress in every species of knowledge. Music is at once a charming relaxation from the tedious task, the dry drudgery of the grammar, the pen, or the slate, and a mode of discipline scarcely inferior in efficacy to the dullest lesson of the horn book, learned under the fear of the searching experiment of the birch or the ferule. It is a study and an amusement, a discipline and a sport. It teaches, in the most attractive manner, the advantage of combined, harmonious action, of submission to rules, and of strict accuracy. All these are necessary to the agreeable result of the practice ; and the attainment of that result is, itself, stimulus and reward sufficient for the required exertion. It produces, in a remarkable degree, the effect at-

tributed by a classic poet to all the elegant arts, of softening the character and refining the manners. Nothing is more obvious than the change of tone, in children of the rougher sex, which follows a moderate proficiency in this exquisite accomplishment. Are these tendencies of no value, or of slight importance? Surely not. The teacher, who experiences so often the want of some agreeable stimulus to the flagging attention, and the need of relaxing his own toil, will seize upon music with grateful avidity; while the pupil will wonder what has become of the weariness he felt a moment before, and his eye will brighten, and his apprehension quicken, at the first sound of the music lesson.

But, perhaps, it may be said this is all imaginary. It is a fine thing to talk about, but how can it be done? How can a school full of children be taught to sing, when it is so difficult to teach a single pupil, who has the exclusive attention of a master for hours of every day? The simplest, most direct, and most satisfactory answer to this question, is a reference to the schools which have been, and are now taught by the professors of the Academy. No difficulty occurs in teaching those rudiments of music which are all it is necessary to give; and no doubt can be entertained of the favorable tendency of the study, by those who will examine for themselves into its result. But though this

is the shortest, it is by no means the only answer to be given. Throughout the whole extent of northern Germany, every child who goes to school is as sure to be taught to sing as to read. The exceptions are almost as few to the capacity of learning something of music, as to that of learning to spell ; and serve, in fact, only to show the general prevalence of what is erroneously thought so rare—an ear for music. The obstacle in this country, and in some others, which has produced an opposite impression, is, that the attainment of musical knowledge has been deferred till a period of life when the facility of acquisition is diminished, and the organs are less flexible than in early youth ; while the instruction has been given on the plan of benefit to the teacher rather than the taught ; its difficulties have been unnecessarily magnified ; and it has been attempted to make every pupil a first rate solo singer. It has, too, been unfortunately regarded as a mere accomplishment, which might as well be left to the pursuit of the young, the frivolous and the worldly, and was unworthy the attention of the parent, seriously anxious for the education of his child.

It is the aim of the Academy to correct these errors and to reform this unwise practice ; to teach the elements of music to as many children as possible, at as early an age as practicable, and thus, while giving to many the benefit of its dis-

cipline, to discover those who have any particular aptitude for its prosecution to a more advanced degree of skill, and to save, for better purposes, the weary hours which have been wasted by so many unhappy daughters of song, in attempting the difficult air, or to them impossible *bravura*.

It is not necessary to the understanding or enjoyment of good music, whether vocal or instrumental, that one should be able to perform it one's self, (an idea that has been strangely prevalent in some of our churches,) but some acquaintance with the design of music, and its means of accomplishing its own designs, is necessary; and this knowledge will be very generally diffused, if the academy should be successful in its plans. Part of the effect, therefore, of the operations of our academy, will be to make good listeners, as well as good performers, and one is scarcely less desirable than the other.

It ought not to be omitted, in enumerating the advantages of a musical education, that its effect on the physical constitution, on the development and healthy action of the organs principally exercised by it, is decidedly beneficial; and in a country and climate in which pulmonary diseases are so prevalent, every remedy, especially of an agreeable and preventive kind, should be diligently used.

An advantage of the mode of teaching adopted by the Academy, of numbers together, over the

old mode of drilling one at a time, is the increased delight which is felt by the learner. A simple melody may be charming, but a well arranged harmony is far more so to every ear; and by the combinations of the different parts, every class of pupils may be gratified with this additional charm, and every school may judge of their own progress, not merely by their increased skill, but by the increased pleasure arising from their own performances.

And what a pleasure is that derived from music! There are many refined and high gratifications, which, by the goodness of God, we are permitted to taste. Every sense is made the means of enjoyment. Every nerve conveys pleasurable sensations to the perceiving mind. We cannot look on the works of the Creator, we cannot open our eyes, without pleasure; we cannot satisfy our appetites without at the same time gratifying our palates. We cannot breathe the fragrant air without delight. But though every sense has thus its appropriate pleasures, which are neither few nor small, which are spread around us, if we will but observe them, with an abundance which nothing but infinite beneficence could have drawn from the stores of infinite wisdom and infinite power; yet I cannot hesitate to place foremost in these gratifications of sense, that which flows in upon the ear from the sweet, the rich, the ever-varying combinations of music.

Is there any thing which can be compared to the liquid harmony of well selected instruments ; the graceful air upon the soft reed ; or the delicate touch of the vibrating string ; or the noble swell of the soul thrilling organ ; unless, indeed, it be the simple strain of a rich voice, or the skilful modulations of one well cultivated ? But when these are united and combined as scientific composers know how to use them ; when we listen to the air, the chorus, the overture, the accompaniment, the vocal and the instrumental sounds which are mingled, and varied, alternately separated and joined together in exquisite melodies, or grand harmony, we drink in a delight which nothing else in nature or art can give ; we revel in an ecstasy, waked by the living lyre, which cannot be produced by any, the happiest combinations, of the other senses. And we enjoy all this with the accompanying conviction of the purity, innocence, and elevation of this mode of spending an hour of leisure. Music has been called "the only sensual pleasure without sin." I cannot go so far, as I should be sorry to think there were sin in admiring a beautiful landscape, or enjoying the perfume of the exquisite flower. Sin is excess, not temperate enjoyment ; and I am far from denying that there may be excessive devotion to music. But it is not asserting too much to say that there is a refinement, a mixture of intellectual occupation in this pleasure of the ear,

which can hardly be found in the gratifications of the other senses.

Our puritan forefathers thought otherwise. They eschewed all kinds of instrumental music for the same reason that they rejected the robes and the ceremonial of the church from which they separated themselves, as partaking too much of the frivolity, or the priestcraft, they despised and abhorred. Notwithstanding, therefore, the frequent and complacent mention of instruments of music, of many kinds, in their favorite books of the Old Testament; and notwithstanding it was an employment of the prophet and king of Israel to compose poetry to be sung in public worship, and accompanied, probably, by those very instruments, they confined the natural impulse to music which can scarcely be repressed, to the harsh sound of their own untrained voices, repeating the somewhat uncouth verses of their psalm or sacred song. Perhaps the unnecessary severity, not to call it a slight tinge of cruelty, which was one of their characteristics, may not unfairly be ascribed, in part, to their contempt for an art that would have softened their sternness, if any thing could have changed the unbending quality of their strength.

In later times, too, even in our own day, a feeling of distrust, if not absolute dislike of music, has pervaded the serious, and I may safely call that the better portion of the community,

from its association, and till a recent period, its almost exclusive association, with the dangerous attractions of the theatre, or the bacchanalian festivity.

But we must learn in this, as in other things, to distinguish between the use and the abuse, the proper and natural connection, and the artificial and unnecessary combination. If there is danger in the character of the public amusement, let the child be interested in the domestic concert; and what more charming picture of innocent and improving relaxation can be presented to the mind's eye, than that of a family, happy enough to have acquired in youth the requisite skill, and combining their several powers and attainments in the production of heavenly harmony? It can hardly fail to produce that harmony of heart, of which that of their voices is a sweet and suitable emblem.

It certainly will not fail; for music has a moral power which, under such circumstances, cannot be resisted by any human heart. Who, indeed, can resist its power under any circumstances? Can we hear animated music without cheerfulness, or sad music without sympathy, or solemn music without awe? Is there any feeling of our nature to which music is not or may not be addressed, and which, when properly adapted, it does not heighten and increase? One is almost ashamed to state a proposition so like a truism.

Its power is, in some degree or other, acknowledged by all, while it is, of course, most felt by those whose sensibility has been improved by cultivation.

Whatever may be said of the power of music over the emotions and feelings, will be liable to the charge of exaggeration from those who are less sensible to it; and at the same time, it is so great over the majority of persons as hardly to be susceptible of exaggeration. If the mind is to be excited or soothed, thrilled with horror or with delight, touched with kindness, or hardened into severity, softened with pity, or filled with awe, or stirred to sudden mutiny against the better affections, what can produce these effects with more certainty or power than music? Even language, unaided by music, has perhaps less effect than music without the aid of language. But when they are combined for a given purpose, when melody is wedded to immortal verse, then it is that every feeling is under the control of the musician, and he can rouse or subdue every emotion of the human breast. This must necessarily be stated in general terms, as there is not time to illustrate the position in detail. But I appeal to the recollection of every one who hears me; I ask if there is any thing which has left upon your memory a deeper impression of tenderness, of reverence, of awe, of beauty or of sublimity, than has been produced by the concerted pieces,

the accompanied airs and choruses, of eminent composers.

Does the mother ever fail to sooth the little irritations of infancy by her gentle song? Was ever a soldier insensible to the angry blast of the trumpet? Is it possible to listen without strengthened affection to the voices of those we love? Or is there any doubt that music has given additional power to the seductions of vicious amusement, as well as greater strength to the aspirations of our holier feelings? We must cultivate music of a pure and refined character, not merely to counteract the effect of that which is not so, but that we may give a new power to the better tendencies of our nature, that we may have its aid in raising what in us is low, reforming what is wrong, and carrying forward to perfection whatever is praiseworthy.

If this be so, is it any thing less than a duty we owe to ourselves and to society to watch well what kind of music is to be cultivated among us, what kinds of passion are to be excited by it, what kinds of feeling are to be stimulated by its sympathetic power? It is for the purpose of attempting our part in the performance of this social duty, that we now dedicate this hall to pure, and elevating, and holy harmony. No corrupting influence shall henceforth be spread from these walls; but here shall the child be early taught the beauty and the charm of an exquisite

art. Its own voice shall aid in the development and expansion of the best feelings of its heart ; and love to its fellow mortal, and a holy fear of its God shall grow with its knowledge and its stature. Here shall the adult practise on the lessons of youth, and with maturer powers bring a stronger feeling, and a more cultivated understanding to the execution of the most expressive music. Here shall the ear be feasted, and the heart warmed, and the soul raised above every thing base or impure, by the sublimity, the pathos, the delicate expression which music only can give to language. Here shall be trained those who not only feel, but shall acquire the power of making others feel those emotions of love, gratitude, and reverence to God, and of sympathy and kindness to men which are most suitably expressed in the solemn services of the Sabbath ; and here too, shall be sung those anthems of praise to the Most High, which, if they delight us now, will constitute and express the fullness of our joy in the more visible presence of him whose " name is excellent in all the earth."

FIRST
ANNUAL REPORT
OF THE
(*Mass.*)
BOSTON ACADEMY OF MUSIC.
1833.

ANNUAL REPORT

OF THE

(*Mass.*)
BOSTON ACADEMY OF MUSIC,

READ AT THE ANNIVERSARY MEETING,

MAY, 1838.



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REPORT.

IN the summer of 1826, several gentlemen of Boston, who had been engaged for some time, in efforts to introduce improvements in reference to Sacred Music, became acquainted with the views and plans of Mr. Lowell Mason, since president of the Handel and Haydn Society, and editor of their collection of music, but at that time resident in Savannah. During a visit to this city, he was induced to deliver a lecture on church music, which was heard with great interest, was published soon after, and passed to a second edition. After Mr. Mason's return to Savannah, measures were immediately taken to obtain his aid and direction in the execution of their plans; proposals were made to him to remove to Boston, which were finally accepted, and he arrived here in July, 1827.

Even at this early stage of the enterprise, it was the ultimate design of those engaged in it, to form an association, whose object should be to devise and execute extended measures for the cultivation and improvement of sacred music. While this plan has been kept steadily in view, constant efforts have been made to cultivate musical talents, to improve musical taste, and to awaken the interest of the community upon the subject, by the instruction of choirs, adult schools, and juvenile classes, under the direction of Mr. Mason.

These measures were in progress in 1830, when a lecture on Vocal Music was delivered before the American Institute of Instruction,* illustrated by the performance of Mr. Mason's pupils, which opened to those interested in this subject, a wider and more important field of operation than they had before contemplated. From this lecture it appears, that in Switzerland and Germany, vocal music is one of the branches of common school instruction, and that it is there generally considered as necessary as reading and writing, and is regarded as an indispensable qualification for an instructor. In consequence of such general and early attention to the subject, this important portion of public worship can be suitably performed by the whole congregation. But in addition to this advantage, music of a chaste and elevating moral character, has been introduced to a great extent, and with the happiest effect, especially among children and youth, as the companion of the fireside, and the play-ground. In Switzerland, this is especially the case. It was remarked that it was the favorite recreation of the young, especially of the poor; that it was a cheering companion in many of their labors, and a substitute for drinking and riot in their social meetings.

In the Annals of Education the same writer observes; 'We found that in addition to sacred music, there was a large collection adapted to social life, fitted to cheer the moments of weariness, to cultivate the social and patriotic feelings, and elevate the moral taste, without suggesting one evil thought, or exciting one improper emotion. We had been accustomed to regard the regular pursuit of music, especially of instrumental music, as only suited to professional musicians or to females; and in our sex, as the mark of a trifling or a feminine mind. It was a new surprise, therefore, to find it the companion of science and philosophy; to hear it declared by one learned professor the most

* On Vocal Music as a branch of Education, by W. C. Woodbridge, Boston: Hilliard, Gray, & Co.

valuable, nay, an indispensable relaxation to his mind ; and to find another, in one of the most distinguished universities of Europe, devoting his leisure to the gratuitous instruction of some of its students.

‘ Our interest in this subject was redoubled, and music was presented in a new light, on visiting the interior of Europe. It was with no small degree of surprise and delight, that we found it in Germany and Switzerland, *the property of the people*, cheering their hours of labor, elevating their hearts above the objects of sense, which are so prone to absorb them, and filling the periods of rest and amusement, with social and moral songs, in place of noise, and riot, and gambling.

‘ But we were touched to the heart, when we heard its cheering, animating strains echoing from the walls of a school-room, and enlivening the schoolboy’s hours of play, when we listened to the peasant children’s songs as they went out to their morning occupation, and saw their hearts enkindled to the highest tones of music and poetry, by the setting sun, or the familiar objects of nature, each of which was made to echo some truth, or point to some duty, by an appropriate song.

‘ We have heard them singing the “Harvest hymn,” as they went forth before daylight to gather in the grain. We have seen them assembled in groups at night, chanting a hymn of praise for the glories of the heavens, or joining in some patriotic chorus, or some social melody, instead of the frivolous and corrupting conversation, which so often renders such meetings the source of evil. In addition to this, we visited communities where the youth had been trained from their childhood to exercises in vocal music, of such a character as to elevate, instead of debasing the mind, and have found that it served in the same manner, to cheer their social assemblies, in place of the noise of folly, or the poisoned cup of intoxication. We have seen the young men of such a community assembled to the number of several hundreds,

from a circuit of 20 miles ; and instead of spending a day of festivity in rioting and drunkenness, pass the whole time, with the exception of that employed in a frugal repast, and a social meeting, in a concert of social, moral and religious hymns, and devote the proceeds of the exhibition to some object of benevolence. We could not but look back at the contrast presented on similar occasions, in our own country, with a blush of shame. We have visited a village, whose whole moral aspect was changed in a few years by the introduction of music of this character, even among adults ; and where the aged were compelled to express their astonishment at seeing the young abandon their corrupting and riotous amusements, for this delightful and improving exercise.

‘We could not but ask ourselves the question ; “ Shall that which is deemed as essential to the education of the poor in Germany, as reading, be thought too expensive a superfluity for the American people ? Shall an acquisition, which is found perfectly within the reach of European peasants, which serves to cheer their hours of fatigue, and elevate their minds, and soften and purify their hearts, be considered too difficult or too refined, for the yeomanry of the United States ? ”

‘But we were still more surprised at the knowledge of the *science*, which we discovered in the common people. In our early years, we were anxious to understand and possess this power of amusing and exciting, which to some extent we felt. In common with our companions, we attended many successive “quarters at singing school,” the only privilege allowed to our nobler sex. But there we found ourselves called upon to perform certain mechanical movements, at the sight of certain signs, while we understood neither the reason nor the connection, of our successive manœuvres of the hand and voice. We attained, in this way, skill enough to amuse ourselves—to make us wish for more—and especially to make us desire the power of self-improvement. But the whole subject was wrapped up in a

mass of technical terms, to which even our knowledge of Latin and Greek gave us no clue. What then was our astonishment, at finding this mystery of mysteries perfectly level to the comprehension of every boy, in a German or Swiss school, and to see them even write music—yes, *write* music—an acquisition which we and our school-fellows would have deemed a certain evidence of witchcraft in a school-boy; not from dictation only, but from original conception, with nearly as much ease, and as I was told, and should have judged from the performance of these airs, with nearly as much correctness as they could write German. We have been fortunate enough to obtain copies of several songs composed by peasant girls in a village in Switzerland, whose only knowledge of music was derived from the occasional instruction of their pastor.

‘We inquired eagerly into the method of instruction, and some little light dawned even upon our mind. We visited Nageli, and spent some time in the family of Pfeiffer, the fathers of the new system of instruction; and although ill health forbade us to attempt any practical acquisitions, we gained, in a few conversations with Pfeiffer, more distinct conceptions of the nature and signs of music, than in all our “quarters at singing school.” We found that the science was as simple in its elements, as it is delightful in its influence. We discovered, that, instead of being a mere round of mechanical efforts, requiring what is vulgarly called “a knack” at the art, which “*came to*” the possessor almost without his knowledge, its principles were more fixed and rational, and its signs more intelligible and uniform, than those of the English tongue; and its practice even more easy than the pronunciation of a new language. We became satisfied that this mystery of mysteries, this luxury among human enjoyments, was within the reach of all who were not utterly destitute of the power of distinguishing sounds. We were convinced that vocal music was one of the most important branches of national education, especially among a

free people; and from this moment we resolved that we would never cease to urge this subject upon our countrymen, until vocal music should become a branch of instruction in every school in the United States. We have labored to the utmost which the pressure of other duties would allow us, for this object, and have been happy enough to see it taken up by other and abler hands, by whose means, we trust, it will be sooner or later accomplished.'

This gentleman brought with him the works of Nageli and Pfeiffer and Köbler on elementary instruction, the cards for class instruction, prepared for this purpose, and the juvenile music of Nageli and Pfeiffer, together with that collected for the institution at Hofwyl. He communicated the system and the music to Mr. E. Ives, of Hartford, Conn., under whose direction the first classes in this country were taught on the new plan, and examinations and concerts held, which demonstrated to the satisfaction of skilful musicians, that the children, even of an infant school, were capable of attainments in scientific and practical music, which had been deemed impossible. The same works were subsequently placed in the hands of Mr. Mason, who adopted the system of instruction, and carried it into effect by a course of laborious instruction, given gratuitously to large juvenile classes. The results were fully exhibited in the Juvenile Concerts of 1832 and 1833, to large audiences in this city. To aid in the extension of juvenile music, a small collection of social and moral songs, chiefly from the German, were published by Messrs. Mason and Ives, under the title of the 'Juvenile Lyre,' which has been widely circulated. Two elementary books have been published by Mr. Ives, based on the same principles of instruction. Another elementary work is now preparing, by Mr. Mason, embracing the system, in a more complete form, with the most recent improvements of the German teachers.

In view of the wide and important field which is now opened, it was resolved during the last winter, to establish

an association which should endeavor to obtain for our country, the advantages derived from vocal music in Switzerland and Germany, and should secure the services of competent persons, devoted to this object. After some informal consultations, a meeting was held on the 8th of January, 1833, and an institution organized under the name of **THE BOSTON ACADEMY OF MUSIC**, with the following

CONSTITUTION.

ARTICLE I. This Association shall be called 'THE BOSTON ACADEMY OF MUSIC,' and its object shall be to promote knowledge and correct taste in music, especially such as is adapted to moral and religious purposes.

ART. II. The Officers of the Academy shall be a President, Vice President, Recording Secretary, Corresponding Secretary, and Treasurer, who shall perform the duties appropriate to their respective titles. The five officers above named, *ex-officio*, and ten Counsellors, shall constitute the Government of the Academy, and shall be chosen by ballot at the annual meeting, and hold their offices until others are elected. The Government may fill any vacancy in their number that may occur.

ART. III. It shall be the duty of the Government to devise and execute measures to accomplish the object of the Institution, and perform such other duties as shall be assigned them by the Academy, expending only such funds as shall be placed at their disposal.

ART. IV. The Annual Meeting of the Academy shall be on such day in the month of May as the Government shall direct, of which suitable notice shall be given. Other meetings of the Academy shall be notified by the Recording Secretary, when directed by the Government or the Academy, or requested in writing by five of its members.

ART. V. Any individual recommended for admission by the Government, may be elected at any meeting of the Academy by a vote of two thirds of the members present.

ART. VI. This Constitution may be altered, enlarged, or otherwise amended, at any annual meeting, by vote of two thirds of the members present; provided said amendment shall be recommended by the Government, or shall have been proposed by a member of the Academy at a previous meeting.

At a subsequent meeting, a committee was appointed to designate the objects to which the labors of the Academy

should be directed. The following report from the Committee will point out most clearly the wide field before them, and the multitude of objects to be accomplished, in order to place music in its proper rank in our country.

The Committee appointed by the Government of the Boston Academy of Music, to propose a plan of operations for the Academy, respectfully report :

That they deem it impracticable at this period, to determine with precision what course may be found advisable upon trial, and would only present the following as some of the great objects to be accomplished as early as our means and circumstances shall permit. They have arranged them according to their best judgment in the order of their importance, but must leave it with the Academy to select such as they may deem best for immediate execution.

1. To establish *schools of vocal music for Juvenile classes.*
2. To establish similar schools for *Adult classes.*
3. To form a class for *instruction in the methods of teaching music*, which may be composed of teachers, parents, and all other persons desirous to qualify themselves for teaching vocal music.
4. To form an *association of choristers*, and leading members of choirs, for the purpose of improvement in conducting and performing sacred music in churches.
5. To establish *a course of popular lectures* on the nature and objects of church music, and style of composition and execution appropriate to it, with experimental illustrations by the performance of a select choir. These lectures might be extended to a great variety of subjects; such as the style of sacred poetry, the adaptation of music, the prevailing defects on this subject, and the means of remedying them.
6. To establish *a course of scientific lectures*, as soon as circumstances shall permit, for teachers, choristers, and others desirous of understanding the science of music.
7. To establish *exhibitions or concerts.*
 - (1.) Of juvenile and adult classes, to show the results of instruction.
 - (2.) Of select performers, as specimens of the best style in the performance of ordinary church music.
 - (3.) Of large numbers collected semi-annually or annually, for the performance of social, moral, and sacred music of a simple kind.
8. To introduce *vocal music into schools*, by the aid of such teachers as the Academy may be able to employ, each of whom shall instruct classes alternately in a number of schools.

9. To publish *circulars and essays*, either in newspapers and periodicals, or in the form of tracts and books for instruction, adapted to the purposes of the Academy.

In proposing so many subjects deserving attention, the Committee do not mean to advise that all these measures should be commenced immediately, but only to show how numerous and important the objects before us are, and to urge the Academy to immediate and vigorous action.

In regard to the *method* of accomplishing these objects, they would suggest what they presume will be obvious to every member of the Academy, that it is indispensable to *employ a Professor*, who shall occupy himself exclusively in devising and executing plans for promoting the views of the Academy; who shall act as their General Agent, and who shall be assisted by the members of the Academy, and by other agents acting under his direction, as circumstances may require.

The Academy can hope to accomplish but few of these objects at once; but in order to commence as efficiently as possible a series of efforts for their attainment, the Government of the Society divided themselves into a number of committees, each of which was devoted to some special branch of labor.

In order to avail themselves of the facilities of action afforded by a charter, the Academy subsequently petitioned the legislature of Massachusetts for an act of incorporation. The petition was referred to the Committee on Education, to whom the objects of the Academy were stated; and by their recommendation, the Academy was incorporated by the following act of the legislature, in March, 1833.

AN ACT TO INCORPORATE THE BOSTON ACADEMY OF MUSIC.

SECTION I. Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, that William C. Woodbridge, George E. Head, Henry Edwards, and William W. Stone, their associates, successors, and assigns, are hereby created a Corporation, by the name of the Boston Academy of Music, for the purpose of promoting education in the science and practice of Music, with power to acquire and hold personal estate not exceeding in value twenty thousand dollars, to be appropriated exclusively to the purpose aforesaid, with the powers and requirements contained

in 'An Act concerning Corporations,' passed March eighth, one thousand eight hundred and thirty-three.

March 22, 1833.

The first step taken by the Academy, was to engage Mr. Mason to relinquish a lucrative situation for the purpose of devoting his whole time to the instruction of classes. The rapidly increasing demand for his labors soon obliged them to elect an associate professor. Mr. Webb, then organist at St. Paul's Church, was accordingly appointed to this office, —a gentleman whose superior musical talents and education, and his cordial adoption of the new system of instruction, as well as his elevated views, in regard to the objects and style of vocal music, furnish the best ground for reliance on his aid.

In order to excite the interest and confidence of the public, two Juvenile Concerts were held in the spring of 1833, at which the performances were exclusively by the pupils of Mr. Mason. The repetition of both was called for, and the crowded and attentive audiences gave ample evidence of the satisfaction which was felt.

The committee on juvenile and adult classes have procured convenient rooms, under the Bowdoin Street Church, for the exclusive use of the Academy, and a juvenile class has been formed there under the direction of Mr. Mason, of 400 pupils. They have also engaged the chapel of the Old South Church for two afternoons in the week, for a class of 100 pupils under Mr. Webb. These schools are free to all children, no other condition being required of the pupils than that they be over seven years of age, and engage to continue in the school one year. Mr. Webb has also commenced a juvenile school at Cambridgeport; and Mr. Mason has established others at Salem and Lynn, containing about 150 pupils each, and an adult class at Salem of equal size.

But the Academy are particularly gratified with the result of the efforts to introduce vocal music, as a part of the reg-

ular course of instruction in schools. It appears from the report of the committee on this subject, that the plan was first adopted in the Mount Vernon School, and the Monitorial School of Mr. Fowle, both of females, Mr. Thayer's school for boys, in Chauncey Place, in each of which there are 100 pupils, who receive instruction twice a week in vocal music. Instruction is also given by the professors of the Academy in the Asylum for the Blind, in the schools of Mr. Hayward and Miss Raymond, Chesnut Street, in Miss Spooner's school in Montgomery Place, and in the academy at Cambridgeport. The whole number of the pupils under the care of the Academy exceeds 1,500. In all these classes and schools, deep interest is felt in the subject and in the mode of instruction; and surprise is often expressed, even by those who are familiar with the ordinary musical instruction, at the simple illustration of subjects, which they had never attempted to understand, and at the exhibition of important principles, to which they were entire strangers. The Academy look with peculiar pleasure at these results, as the indication, that in this part of the community, the value of this acquisition will soon be fully realized, and every parent will be solicitous to have his children taught vocal music as a regular branch of education; not merely as an agreeable accomplishment—much less as a means of attracting admiration; but as a valuable exercise for strengthening the lungs of the young, and guarding them against disease; as an innocent and rational, and at the same time an improving amusement; as a means of cheering and gratifying others; and above all, as a preparation for making the praise of God glorious in families and churches.

In endeavoring to diffuse a knowledge of the simple and admirable method of instruction received from the school of Pestalozzi, the Academy are anxious on the one hand, that it should ultimately be made known to every teacher in our land; but on the other, they feel it highly important that it should not be imperfectly acquired or communicated, that

the interest already inspired in this subject, may not be chilled, nor the confidence already felt, be disappointed, by the unsuccessful attempts of superficial teachers. They have therefore deferred, as the last step of their progress, a course of instruction for teachers ; but they design to establish this, as soon as there is reason to expect a sufficient number of teachers to render it useful.

In reference to publications, it has already been stated that an elementary work is nearly ready for the press, comprising the essential principles of instruction ; and this, they trust, in connection with the ' Juvenile Lyre,' will supply the immediate want of teachers, in introducing this branch of instruction, both in musical and literary schools. The professors intend to devote much attention to the preparation of works and collections of music, social and moral, as well as sacred ; and the Academy consider it an important object to supply the demand which an increased interest in vocal music may produce, with such as is fitted to elevate the taste, and improve the heart, instead of leaving it to be gratified with the 'songs of love and wine,' which are but too common, or with the effeminate and corrupting music of the theatre and the opera.

In order to aid in the accomplishment of these objects, the Academy propose to collect, as speedily as possible, a library of the most valuable works on music ; and they are enabled to begin this collection with those brought out by Mr. Wm. C. Woodbridge, on which the previous and proposed publications are founded, and now presented by him to the Academy.

In reference to public concerts, the Academy feel bound to announce, that they are anxious to have every means taken to avoid exciting the vanity of children, by public expressions of applause, or by direct appeals to this passion. They are anxious to inculcate upon them the principle, that this talent, like every other, is to be employed as a means of giving happiness to those around them, and that they are to sing

before others for the same motive that they would offer them an entertainment, or any other means of rational pleasure, in accordance with the beautiful maxim of President Dwight ; 'The great end of the Creation is happiness, and he that makes a little child happier, for half an hour, is so far, a fellow-worker with God.' They would lead them to regard it as a *duty*, which they owe in its time and place, and not an exhibition which they are to make, to gain the admiration of their friends, or excite the envy of their companions. The concerts which have been hitherto given, have excited new interest, and new confidence in the promotion of musical education ; and they hope, without deleterious effects upon the children.

In considering all the circumstances, the Academy find much reason for encouragement. They have, indeed, only entered the field of their labors ; but the success of their efforts, thus far, has surpassed their expectations. It encourages them to believe that they may be able to do something towards the introduction of a new and powerful instrument in educating our youth, and improving our adult population, and in rendering this important part of public worship more worthy of its exalted object, and better fitted to elevate the feelings, and inspire the devotion of Christian assemblies.

As this association does not consist of professional musicians, it differs entirely from those which have been formed for the purpose of musical exhibitions, although they fully appreciate the usefulness of these, when properly conducted, in elevating the standard of musical taste ; nor do they attempt particularly, the improvement of their own members. Their object is rather to diffuse the knowledge of music, in its most beneficial forms throughout the community ; and the whole income which may be derived from classes, concerts, subscriptions, and donations, will be devoted, by the terms of their charter, to the extension of vocal music among the teachers and schools of our country.

With these objects in view, the Academy look with confi-

dence to the enlightened friends of education, for approbation and aid in their undertaking, and they rely with still more confidence on the blessing of God, upon a plan, whose ultimate design is, to promote the honor of his name, and the advancement of 'that kingdom, which is righteousness, and peace,' in the hearts of their fellow-men.

Rec. June 9. 1854.
Theodore W. Harris M.D.
Librarian

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OF THE
(Mass.)
BOSTON ACADEMY OF MUSIC,
1834.

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READ AT THE ANNIVERSARY MEETING,

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REPORT.

THE object which the BOSTON ACADEMY OF MUSIC aims to accomplish, together with the principal means which it proposes to use for this purpose, were stated in its first annual report, presented to the public last year. In order, however, that the reasons for the course which the Academy has pursued may be rendered obvious, and the results of its efforts correctly estimated, it may be expedient to state briefly again, that the object of the Academy is to contribute to the diffusion of knowledge and correct taste in music, especially sacred music, among all classes of the community; and for the accomplishment of this, it will aim to prepare competent teachers, suitable elementary books, and in various ways to direct the public attention to the subject.

The plan and organization of the Academy, as well as its object, are essentially different from those of any other institution which is known to have been established in this country. Not composed of professed musicians; not aiming especially at the improvement of its own members; and not designed to be limited in the sphere of its operations and influence, its object is, by all suitable means within its reach, to raise music to the place it deserves to hold in the estimation of the community, and, as far as practicable, to make it a branch of common education.

There are probably few nations, ancient or modern, where music has been so little valued, where it has been cultivated

to so limited an extent, or where it has exerted so little actual influence as in our own. Nearly all nations, even the most savage, have had something among them called music, and designed to operate as such, and which has often possessed surprising power to affect the people. Among some nations the writings of their poets, the orations of their statesmen, and even the laws of the land, were addressed to the public ear in such a rhythmical manner, and with such intonations as gave them the effect of music. Among the ancient Hebrews, most of the instructions of the synagogue, and nearly all the devotional exercises were connected with a musical utterance designed to deepen their effect. There is a variety of evidence, also, that music was cultivated in families and by individuals of all ranks, among many ancient nations, as a source of improvement and happiness. Nearly the whole mass of the people, too, appear to have appreciated its value, and to have been, in a high degree, susceptible of impression from it. The same is true respecting some of the nations of modern Europe.

In our own country it has been little cultivated, and the mass of the community seem never to have thought of it as a thing of any general utility. It has been limited in practice almost exclusively to religion on the one hand, and to revelry or to amusements of a questionable character on the other; to one of which purposes nearly all the written music which has been current in this country has been specially adapted. To most minds, therefore, music has been associated wholly with the solemnity, and in the apprehension of many, the gloominess of religion, or with the dangerous allurements of revelry and dissipation. As a means of intellectual and moral improvement, or as a rational source of social, family, or individual happiness, it has, in most parts of our country, scarcely been thought of.

It is not surprising that music has been *cultivated* so imperfectly and to so limited an extent, when we take into view *the estimation in which it has been held, and the course which*

has been pursued in teaching it and acquiring a knowledge of it.

Its nature has not been understood. It has been often regarded as mere *noise*;—or at best as a series of sounds of a certain length, placed in a certain order, arbitrarily, without reference to any specific effect—without any meaning—any power or efficiency—or any utility. Who regards a knowledge of music as being *useful*, in any such sense as he does the art of reading? But why has music been thought so unmeaning and useless? It certainly is itself a language, even when unaccompanied by words, capable of expressing and producing thought to some extent, but especially, emotion;—a language more instinctive in its origin, more universally prevalent and understood, better adapted to express the deep and various emotions of the human soul, and more sure, when rightly used, to draw forth a response from other minds, than any other. All history and observation testify that the most untutored barbarian can understand it and feel its force. It requires scarcely more advance in intelligence and refinement to be affected by it, than it does to be moved by cries of distress, or by appropriate objects presented to the senses. As a language, too, even when unaccompanied by words, it is definite, so far as the character of the emotion expressed or produced is concerned. Words, connected with it, merely being the object, in view of which the emotion arises definitely before the mind. To give music its appropriate influence over the minds of men, it is only necessary that it should be understood and rightly performed.

One reason why music has been esteemed so unmeaning and powerless, and come into such disrepute among intelligent and reflecting men, is the fact that so large a portion of the tunes which have heretofore been current in the community, are ill adapted to produce effect, either because they were made by ignorant composers who could scarcely conceive of any other requisites in a tune than to avoid discord, and to make the notes in the several parts correspond with

each other in length. The design—the impression to be made—the adaptation to produce a specific effect, were beyond their reach. Such music, if that term must be applied to it, must be unmeaning. The prevalence of it, we hope, has in a good measure passed by.

In common psalmody, the want of judgment or thought in selecting tunes adapted to the words to be sung, has tended much to render music unmeaning, and to cause a low estimate to be formed of its utility and power. The music may be good, but if it is selected principally because its turn has come to be sung again, without regard to its adaptedness to give force to the particular hymn to be sung, the result probably will be, that, so far from the music and the poetry combining their power to produce effect, the discrepancy between the two, while it destroys the effect which the words would have had, if properly read, will also render the music dull and powerless. The poetry and music, if the one should be read and the other performed properly without words, should be adapted, by the impression they make, to awaken similar emotions. Then the peculiar effect of each, instead of counteracting, would enhance that of the other; and the combined result would be a language addressed to the hearts of all, full of meaning, and incapable of being misunderstood.

Another circumstance which has caused music to appear unmeaning, is the manner in which it is generally performed. If a mistake has been made in adapting the words to the music, it can be only partially remedied in the execution, however discriminating and skilful the performer may be. But generally the same lack of discrimination which was manifest in the adaptation, is manifest also in the execution. Hence we are accustomed to hear all the stanzas of a hymn expressing every variety of sentiment, whether bold and animating, or melancholy and tender; whether lively and joyous, or full of awe and humility, all performed in the same loud, unfeeling, unvaried, and un-

meaning manner ;—the singer uttering words and notes which should wrap the soul in ecstasy, with all the coldness and vacancy of an automaton ; or lingering and drowsing through a stanza full of life and joy, and falling with the whole weight upon each note, as if it were the sluggard's resting place. It is nothing like the full soul pouring forth emotions, that can no longer be repressed. There is no thought, no feeling in the performer. The fact is that too many singers never call thought or feeling into exercise, and see no use for either, beyond what is requisite for striking the note and uttering the word with some degree of correctness. They do not think what the object of singing in public worship is, or how that object is to be accomplished, or whether, in fact, there is any object. It is to them merely a part of an established order of exercises.

If such are the feelings of those who perform sacred music in our churches, it would be strange if there were not an equal want of thought, and feeling, and meaning in our congregations. So much neglected, and so inefficient has church music been, that it may be doubted whether, on the whole, in many of our congregations, it contributes at all to the promotion of devotional feeling further than the words sung would do, if properly read. It certainly seems to have no adaptedness to produce the effect ; and in many instances it seems well fitted to hinder, if not wholly to dispel, devout and solemn emotions. Some persons may, indeed, by a most commendable course of self-discipline, have so trained their spirits, that when the music commences, a series of devout feelings may occupy their minds, corresponding to the sentiments of the hymn sung, and like what the piece united with the tune should have heightened and improved in them, and been adapted to produce in all ; but such a state of feeling was not the legitimate effect of the music. The singing was merely the occasion when it was called into exercise by the hearer's inward piety.

Hence, from the minister to the most indifferent spectator

in the Sabbath audience, how few give any evidence that their thoughts are called in and concentrated on the music ; that the sentiments of the piece sung are entertained in the inner and most consecrated chambers of the soul, and are there adopted and thence uttered as the sentiments of the worshipper ; that these sentiments have produced, and the words sung are really expressing the soul's own warm and vigorous emotions ; and that thus they are individually recognizing God and heartily worshipping him ? How few think it as improper and sinful to have the mind distracted and wandering in the singing, as in the prayer or the sermon ? Church music so performed and regarded, if there is not in it sufficient intentional neglect to render it, in the view of God, contempt and mockery, certainly lacks that warmth and life of devotion and that spirit of holy adoration and joy, which are requisite to render it acceptable worship. It is doubtful whether in a large portion of our congregations it had not better be dispensed with, as tending rather to distract and divert the mind, than to impress it and animate its devotions.

The course which has been pursued in teaching music and acquiring a knowledge of it, has heretofore been little adapted to carry the cultivation of it to any good degree of perfection, or to give it the rank which it deserves among the other branches of an education.

Teaching has been commenced too late. Instead of beginning in early childhood, as is the case in regard to most other branches of knowledge, it has been deferred generally till late in youth or to adult years. It has been generally supposed that children could not learn or be taught successfully, and that labor or expense for this purpose would be nearly thrown away. But why is it more impracticable or more difficult to teach even very young children to use their vocal organs in making the sounds required in singing, than those required in conversation ? or to teach them the forms, names, and power of the notes in music, than the forms,

names, combinations and power of the letters of the alphabet? or to teach them the principles and rules of music, than those of correct reading, or of arithmetic and grammar? Undoubtedly the difficulty in the former case is far less than in the latter, and the susceptibility of feeling an interest in the subject greater and more universal.

Besides, fondness for music and capacity for performing it require the cultivation of certain bodily organs; and this cultivation, if it is to be carried to a high degree, must be begun early in life, while these organs are most flexible, and before they have acquired rigidity by age. The ear is an organ that is as susceptible of improvement from cultivation and use as any other member of the body. The earlier this is commenced, the more steadily and judiciously it is pursued, the more delicate will its susceptibility become, the keener its power of discernment, and the higher its capacity for receiving pleasure. Similar is the fact in regard to the improvement of the voice. If the cultivation of it is begun early, and wisely continued, almost any voice, if there is no serious physical defect in the vocal organs, may be made good, and most voices may be improved to a high degree of perfection. But the longer either the ear or the voice is neglected, the more difficult does the cultivation and improvement of them become, and the less perfection can be attained to. This is abundantly illustrated in acquiring and speaking new languages, especially by the ear. Children acquire them easily and pronounce them with purity and correctness; while those who attempt to acquire and speak a new language in adult years, generally find much greater difficulties, and almost without exception, pronounce it imperfectly. Hence it is that so many provincialisms and nationalisms in pronunciation, are daily heard in the streets. With few exceptions, and where great and long continued exertion is made, persons do not acquire a good voice for singing or public speaking, who do not commence the cultivation of it early.

The young ear is more susceptible of pleasure from music,

than that which has remained uncultivated till adult years ; and of course that fondness for it, which is requisite to secure a continued and successful attention to the subject, is not often contracted after the period of youth is past.

Too little time has been devoted to the cultivation of music. Daily study, for a long series of years, is deemed requisite for acquiring the common branches of education, and is patiently devoted to the purpose. No one expects to become a proficient without it. But not even an hour or two a week, during the common period of education, is supposed to be necessary for attaining to a competent knowledge of music. It is nearly excluded from, or rather has not been introduced into, the ordinary course of school instruction, and is left to a few nooks and corners of time, amounting to perhaps twenty or thirty evenings, with a repetition of the same round the next year, when the new made musician takes his place in the village choir, with his education completed. To suppose that individuals can become good singers with such a training, or that choirs composed of such members can make good music, is unreasonable. Unless more time shall be devoted to acquiring a knowledge of the subject, we must endure more bad music.

There has been an entire destitution of suitable elementary books ; and scarcely a beginning has been made towards supplying the deficiency. Some small collections of tunes for Sabbath schools, together with the Juvenile Lyre, are the only attempts which are known to have been made in this department, in this country. A good assortment of elementary books, adapted to young minds, containing the rudiments of instruction and practice in music, is greatly needed, and must be provided before this branch of education can be introduced as advantageously and generally as it deserves. With the books now generally in use, the pupil, after learning a few definitions, necessarily involving terms and principles of science with which he is wholly unacquainted, and of which probably the teacher understands little more than himself, is

put directly upon the performance of common psalm tunes, often complicated and difficult, and of course uninteresting, if not painful, from the miserable manner in which they are performed. Such a method is as unphilosophical as the exploded one of giving the learner of the Latin language his first lesson in a grammar written in that tongue. Elementary books adapted to children of the most infantile capacities are, in these days of improvements in education, furnished on almost all other branches of knowledge. They are needed, and why should they not be furnished, on music?

Nearly connected with the want of suitable elementary books, is the defective and unphilosophical method of teaching music. There is nothing like simplicity in the first lessons; nothing like analysis and the orderly development of principles as the pupil advances; nothing, in short, of the inductive method, which is now introduced into almost every other branch of instruction: but so far as the science or art is concerned, the learner must grapple with the whole subject at once, with a mind utterly unprepared. Nor can it be otherwise, till suitable elementary books shall be provided, or teachers become competent to devise a method of teaching for themselves, and by means of oral instruction, to supply the deficiency of written treatises. Such teachers in sufficient numbers cannot be looked for till music shall be cultivated far more generally, and to a greater measure of perfection, than it now is—not until the very neglect now referred to, shall be overcome.

The consequences of these defects respecting the time and the manner of teaching, have been on those who set out to learn something of music, bad ears, bad voices, little correctness or ease of performance, a knowledge limited to a few psalm tunes, no readiness in reading or performing music generally, little taste or judgment in regard to style or adaptation, little pleasure from the practice, and in a few years a weariness which occasions a cessation of all attention to the subject. The consequences in regard to the community

generally, have been a corrupted or defective taste, a very low standard of excellence, and a prevailing indifference whether music was cultivated or not.

As may readily be supposed, therefore, music has received the attention of very few persons, and by those, under very unfavorable circumstances. Those few who have cultivated music successfully and to any considerable extent, have generally maintained such a character, and connected themselves with such professions and pursuits in life, that, instead of commending the subject to the favorable regard of the sober and intelligent part of the community, they have, by occasioning the opinion that a fondness for music and much attention to the cultivation of it, were inconsistent with virtue and a due attention to the great business of life, exerted a powerful influence to bring it into disrepute. A fondness for it has, therefore, often been repressed, rather than cherished and rightly directed. That this apprehension of evil from a well directed attention to music is without foundation is rendered pretty evident from the statements given in the former report of the Academy, relating to effects produced in some countries of Europe, where it is made a common branch of education, and cultivated extensively by all classes of society; and from some documents to be inserted in another part of this report.

A large portion of the community have been thought to be utterly incapable, not only of becoming practical musicians, but even of acquiring any correct knowledge of the principles of music, or of exercising any taste in regard to it, or of becoming susceptible of any impression from listening to its performance by others. This belief has prevented much the larger portion of the community from giving any attention to the subject, at least, from making any proficiency in it. But this belief is probably without foundation. It can hardly be supposed that the ear which can distinguish with unfailling certainty the inflections which denote an interrogation or a command, or the tones used in irony or sup-

plication, should be unable to distinguish the various sounds of the scale, surely marked no less distinctly, and more protracted. Nor can it be supposed that those organs of voice that can make easily, plainly, and with perfect accuracy, all the inflections and tones required in conversation, are incapable of making the sounds required in a simple melody. The supposed or real difficulty, if it be real, in the way of being able to sing, has its origin, almost without a doubt, in the want of early discipline, and of earnest and persevering effort. That some persons discern differences between sounds, and are able to imitate sounds, more readily than others, who perhaps have had the same training, is not denied. A similar difference is seen among different persons in the various degrees of facility with which they catch the sounds and become able to pronounce the words of a new language. And it is confidently believed that it is no more impossible, nor even more difficult, to distinguish, or to utter, the sounds required in music, than those required in conversation or public speaking; and that all who labor under no serious defect in the auricular or vocal organs, by giving a persevering and well directed attention to the subject, are capable of making a good degree of proficiency in the knowledge and performance of simple music.

It is not, however, the expectation or aim of the Academy to make all persons practical musicians; but it does seem desirable that skill and taste in music should be held in just estimation by the public; that all should understand something of its principles and use, and should possess a correct taste and standard, of judging in respect to it; that the facilities for cultivating music should be so diffused as to enable all who are placed in favorable circumstances to acquire a practical knowledge of it; that attention should be given to it much earlier, and the study of it carried to a much greater extent, than it has hitherto been; and that the mass of the community should be rendered susceptible of deep impression from it, and become capable of participating in

the enjoyment and benefit which it is adapted to afford. This the Academy is aiming to accomplish.

A brief survey will now be taken of the progress which has been made during the past year. This will, of course, have reference principally to the labors of the professors, and these may be viewed in connection with **JUVENILE AND ADULT CLASSES, COMMON SCHOOLS, and CHOIRS AND CONCERTS.**

Juvenile and Adult Classes. One of the first objects of attention with the Academy was the making the study and practice of vocal music a part of the early education of children. Previous to its establishment, some interesting experiments of this nature had been made gratuitously by one of the present professors of the Academy, with very encouraging success. These experiments—if they need now be called experiments—have been continued, and have occupied a considerable portion of the time of the professors. Classes and schools of this description have been formed and taught during portions of the past year, in this city and in Salem, Lynn, and Cambridge, embracing nearly 1,200 pupils, of various ages, from five or six years and upwards. In teaching these, the most simple and philosophical method has been adopted. Very little use has been made of books in the more elementary parts of instruction. The method has been strictly analytical and progressive, and most of the lessons have been given orally or on the black-board. The proficiency of the pupils has been exhibited at the concerts given during the year by these classes, under the direction of the professors, in a far more satisfactory manner than it could be by any description.

Adult classes have been taught in this city, in Salem, and in Harvard University, embracing together about 500 pupils; making the whole number of pupils in classes formed especially for musical instruction, about 1,700. The number has varied considerably during the year; but that given above may be considered as about the average attendance.

While the desire to become acquainted with music seems to have in no degree diminished among the adult portions of the community, there is obviously an increasing disposition to obtain the benefits of juvenile instruction in almost every class of society. The rich, as well as the poor; the fashionable and refined, as well as those in the humbler walks of life, are beginning to regard vocal music as an accomplishment, at once attainable, pleasing, and useful; and are becoming desirous that the children in their families should participate in the advantages and pleasures of it. The constant employment which has been furnished to the professors of the Academy, and the liberal patronage extended to other teachers of music in the city, fully establish this fact.

Common Schools. The professors have been employed during the past year to give instruction in music to the pupils of nine schools, including several of the largest and best conducted private schools in the city, together with one in Cambridgeport and one in Charlestown; embracing together about 530 pupils.

The whole number of pupils taught by the Academy, is about 2,200.

From the instructors of most of the schools just referred to, testimonials have been received, clearly showing that children may be taught music in connection with their ordinary studies, without injury to their progress in them, and with manifest advantage, in the promotion of cheerfulness, good order, and kind intercourse; and that it tends to refine the feelings, improve the taste, and give elasticity to the spirits of pupils; and by introducing a pleasing variety into the employments of the day, it possesses all the advantages of a healthful recreation, for refreshing the minds of the pupils and preparing them to pursue their severer studies with new zest and success. Portions of the testimonials referred to, will be given in a subsequent part of this report.

Concerts and Choirs. Two public concerts have been given during the year by juvenile classes, under the direction

of the professors. These, it is believed, were of such a character as to convince all who were present, that even small children taken from families promiscuously, are not only capable of learning to sing tunes by rote, with a good degree of correctness, but that they can also acquire such a knowledge of the elementary principles of musical science, as to be able to read music with facility, and to sing intelligently and independently. The principal object of these concerts is to exhibit before the community what can be accomplished in early musical education; and it is believed that the impression made on the public mind by those already held, has been highly favorable; and that an interest has been awakened extensively, which will secure a greatly increased attention to the subject hereafter. The improvement manifested by the pupils, both in execution and in knowledge of the principles of music, showed that the exertions of the Academy had been followed with very encouraging success.

Too frequent exhibitions of this nature should undoubtedly be avoided, lest the young performers should become unduly fond of the excitement and display, and acquire a listless and dissipated habit of mind, unfavorable not only to close and continued application to the common branches of study, but also to their proficiency in a knowledge of music itself. It may hereafter be deemed expedient to add occasional public examinations of the pupils to concerts, as heretofore held, for the purpose of presenting a stronger inducement to the pupils to become familiar with the principles of music, and at the same time of furnishing to parents and the community more unequivocal evidence of their individual proficiency.

A choir has been formed in connection with the Academy, which promises to be an efficient auxiliary in accomplishing its objects. This choir is now receiving weekly instruction and practising under the professors in the higher departments of sacred music; and it is hoped that in the course of the coming year, it may be able to give concerts in which it may perform acceptably some of the most approved compositions

of the greatest masters. It may hereafter be enlarged, or others may be organized on a similar plan, if it shall be deemed expedient.

Although the Academy has made a beginning, and accomplished something in the way of an experiment, yet it is by no means to be supposed that it has occupied the whole ground opened before it, at the time of its organization, or achieved all that is desirable in any one department of its labors. These should all be continued, and to them others should be added without delay. Some of these will be mentioned.

The preparation of *elementary books* requires the immediate attention of the Academy. Without these the exertions and influence of it must be very limited, and made at disadvantage. An elementary treatise, containing the principles and rules of music, on the inductive method, adapted to teachers and classes, has been prepared by one of the professors, and is nearly through the press. It is hoped that other works in this department may soon be added, until the series of elementary books shall be as complete, and the method of instruction become as simple and philosophical in music, as in any other branch of knowledge.

The training of *properly qualified teachers* is another important object claiming the immediate attention of the Academy. So long as the number of teachers of good character, possessing a competent knowledge of music, acquainted with any simple and rational method of teaching, or well qualified in other respects to improve the public taste on this subject, is as small as it is now, it is impossible that any considerable portion of the community should be well instructed in music, or that a correct standard of taste relative to it should prevail. Classes must be formed to which instruction shall be given adapted to qualify teachers for their work; promising persons must be sought out and brought into them; and all the facilities be afforded which may be requisite for introducing them to the community, and preparing them to exert influence. A few itinerating teachers might effect much.

It seems important also that the Academy should extend *aid to pupils of peculiar promise* who are placed in unfavorable circumstances. Many youth, possessed of the finest native talents for music, are by their situation in life precluded from those advantages which are requisite for the full development and high cultivation of their powers, however valuable to themselves or others they might be rendered. By a judicious selection of such persons, and by affording them reasonable encouragement and aid, teachers and conductors of music in our churches, of superior qualifications, might be raised up, and the strength and correct performance of our congregational choirs greatly promoted.

The Academy propose to establish in the city *private juvenile classes*. The juvenile classes heretofore taught in the city by the professors have been large public classes, to which all children who chose were admitted promiscuously, and where all the instruction was gratuitous. There are inconveniences attending classes of this description, and it is believed that select private classes, established extensively in the city, for admission to which a reasonable charge for tuition should be made, would be preferred by parents, and would afford opportunity for introducing a more systematical and thorough course of musical education ; while at the same time it would relieve the Academy from one cause of expenditure, and enable it to use its funds in other ways for the promotion of its objects. During the past year it has expended in the instruction of free classes, \$660, besides \$165, the avails of a juvenile concert, which was granted by request to the Infant School Society of this city.

The Academy has ever regarded the introduction of vocal music, as an ordinary branch of study, into common schools—not only those under private patronage, but public schools generally, as an important object to be aimed at in its labors. Little effort has as yet been made to accomplish this, and no experiment has been tried. The low estimate which is now set on a knowledge of music by the community, and the pre-

vailing impression that attention to this study would seriously interfere with, or divert the attention of children and youth from other and more important branches of an education, will probably, for some time to come, present a barrier in the way of accomplishing all that the Academy desires in this department. It is hoped, however, that some satisfactory experiments may soon be made, which may diminish the indifference or prejudice which now exist on this subject ; and that vocal music will, at no distant day, be generally included among the branches of a common school education. This change in public sentiment will not probably, however, be wrought by any elaborate statement of the advantages to be derived from instructing children in music. Instead, therefore, of formally discussing the subject, it is deemed expedient, in addition to the statements given in the last Annual Report of the Academy, of the results of introducing musical exercises into common schools in some European countries, simply to subjoin here the testimony of some of the most respectable teachers of private schools in this city and vicinity, relative to the effects, as observed by them, of teaching music in their schools by the professors of the Academy, during the past year.

From WILLIAM B. FOWLE, teacher of the Monitorial School, Temple Avenue, Boston.

In reply to inquiries as to the result of the experiment I have made upon the practicability and utility of teaching vocal music to large numbers of children, I would remark, that the experiment has succeeded beyond my expectation. More than a hundred of my pupils, between the ages of four and eighteen, have been under the care of Mr. Mason more than a year. I intended the exercise rather as a pastime than a serious study ; but, with only two short lessons a week, the children have acquired no inconsiderable knowledge of the elements of music. Before any experiments were made in this country, I had proofs enough of the *practicability* of making simple melody a part of popular education, and I consider this question as demonstrated beyond doubt, in my school. Of its *utility*, as *we* use it, I have as little doubt. It is never allowed to interfere with or supersede the common branches of study, and I often use it to

call attention, restore order, or promote the innocent recreation of the pupils. I consider music one of the arts of peace which all may cultivate sufficiently to feel its influence upon their manners and dispositions, and in introducing it into our schools we are sowing seeds, which if they do not keep out the tares entirely, will essentially modify them.

WILLIAM B. FOWLE.

*Monitorial School, Temple Avenue,
May 1, 1834.*

From T. B. HAYWARD, teacher of a school in Mount Vernon Street, Boston.

Mr. Geo. J. Webb has given lessons in *vocal* music in my school for nearly a year past; and the result of the experiment has been highly satisfactory to my patrons, so far as I have been able to ascertain, and particularly so to myself. Some of the reasons of this satisfaction are the following: viz.—a faculty, which many of my pupils seemed to possess naturally, has been cultivated and brought into action, to the manifest improvement of their individual and social happiness, while engaged in the exercise of it:—an ear and a voice have been developed in many individuals, of whom it was supposed that they could never learn to sing:—the effect of the musical exercises has also been clearly manifest in modifying the feelings and thereby in improving the morals and manners, of the pupils:—and, lastly, it has been as clearly manifested in the improvement of their literary taste, which has been exhibited in ways too numerous to mention.

T. B. HAYWARD.

Mount Vernon, March 27, 1834.

From SAMUEL ADAMS, teacher of the Academy in Cambridgeport.

The result of your labors in the Academy in this place has been to me most gratifying. The hours devoted to singing have been, both with teachers and pupils, happy hours. Music has and ever will be associated with our holiest and best affections. The Christian church acknowledges its power. We feel it in our National Airs, in our Sweet Homes, and Auld Lang Synes. To say nothing of the effect of vocal music on the voice, the health, and the taste, could it be generally introduced into our schools, it would afford one of the best means of conveying moral and religious instruction. It would be an efficient auxiliary in improving one of the senses. Besides, its effects on the mind and character seem to be decidedly good. There is much wisdom in the fable of Orpheus and the trees and the stones. Our common schools, it seems to me, would be benefited by it most. The legitimate effects of music are to soften and refine, to strengthen the bonds which bind man to man.

SAMUEL ADAMS.

Cambridgeport, March 31, 1834.

From E. A. ANDREWS, teacher of the Mount Vernon Female School, Masonic Temple, Boston.

The following, so far as I have observed, have been the principal effects of the introduction of music into the Mount Vernon school, as a general school exercise.

It has furnished an agreeable variety in our employments. It is an exercise so different in its nature from all the ordinary employments in the school, that it is generally anticipated as a desirable relaxation from our usual avocations.

The study of the principles of musical science has appeared to afford as salutary a discipline of the mind, as the other studies usually pursued in school for this purpose, and I have not observed any one successful in becoming acquainted with these principles, without a corresponding success in other branches.

It has afforded an agreeable amusement during our recesses.

It has enabled a large part of the school to join with pleasure in the singing of a hymn at the devotional exercises at the opening and close of the school.

By singing frequently such words as contain useful sentiments, they occur to the mind in those moments when it is not occupied with regular trains of thought, and, in this way, useful associations occupy the place of such as are useless or pernicious.

By commencing very early in life, most of the difficulties which are experienced at a later period in acquiring the art, are avoided. The propensity to imitation is then strongest, and that timidity, which at a subsequent period prevents the pupil from making a full attempt to imitate musical sounds, is by children scarcely felt. Among the younger members of the Mount Vernon school I have not observed a single instance of failure in learning to sing, while many continually occur among the older members who cannot overcome their timidity so far as to attempt fearlessly to imitate the sounds which they hear.

From what I have noticed in the Mount Vernon school, and in other classes under the direction of the professors of the Academy, I am satisfied that the general introduction of music into schools will be attended with complete success, if competent instructors are employed for this purpose.

E. A. ANDREWS.

Boston, May 8, 1834.

From GIDEON F. THAYER, teacher of the Chauncey Hall School, Chauncey Place, Boston.

Mr. Lowell Mason, professor of music in the *Boston Academy*, has taught the pupils of the Chauncey Hall school the elements of vocal music, during the past year, and to my perfect satisfaction. It was at first undertaken as an experiment, but has proved so popular among the children and parents, as to be now considered

2/ among the regular branches of the institution. Its influence I consider excellent, especially on the temper and affections of the children; nor do I find that its effect of discipline is, in the least prejudicial, although the exercises are highly exciting to the vivacity of young minds. It is not with us a required study, but four fifths of our whole number engage in it.

GIDEON F. THAYER.

Chauncey Hall, March 27, 1834.

Only one additional thing will be mentioned here as demanding the immediate attention of the Academy, and that is the *institution of a course of lectures* on the nature, objects, and character of music, especially sacred music, and the style of performing it. These should be what may be denominated, *experimental lectures*, the lecturer being attended by a good choir, which, by the performance of appropriate examples, during the progress of the lecture, should illustrate the meaning and force of the principles and remarks advanced by him. Such a measure, it is believed, would be highly useful to those just beginning the study and practice of music, by teaching them at the outset to sing with attention, thought, and feeling, and with some view to producing the legitimate effect of music. It might be expected to benefit conductors of church music, members of choirs, and all who possess some knowledge of music, and who cannot again be gathered into schools or classes. It would direct their attention to the kind of music suited to their purpose—to the adaptation of words to music—and to the manner in which particular pieces should be performed. The difficulty in their case is not so much the want of judgment and discrimination, of susceptibility of emotion, and of power to express it, as it is the want of attention, and of all apprehension that thought or feeling are necessary or appropriate in a musical performance.

Such lectures might be of important service, also, to those persons in our churches and congregations who are not already, and never will become in any sense practical musicians. They would give them more correct notions of the

nature and appropriate sphere of music, and of its meaning and power. They would increase their susceptibility of receiving impression from it, and of participating in the pleasure it affords. Why is it not important to prepare a worshipper to join understandingly and feelingly in the hymns of praise sung in the sanctuary, as well as to prepare him to receive profit from the sermon? And is not the person who has felt the appropriate effect of the former, much more likely, on that account, to be duly impressed and influenced by the latter?

Such lectures would tend greatly to correct public sentiment in regard to the value of an education in music, and to raise it from the low esteem in which it is now held, and secure for it that attention and study of which it is worthy.

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THIRD

ANNUAL REPORT

OF THE

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BOSTON ACADEMY OF MUSIC.

1835.

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BOSTON ACADEMY OF MUSIC,

READ AT THE ANNIVERSARY MEETING,

MAY 27, 1835.



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1835.

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PROFESSORS.

LOWELL MASON.
GEORGE J. WEBB.
JOSEPH A. KELLER.

REPORT.

SINCE the last Annual Report an era of some importance has occurred in the history of the Academy. Its operations have been much extended and its means of usefulness increased. The building known as the Boston Theatre has been altered and fitted up under the name of the ODEON, for purposes of instruction, and for the performances of the choir; and has been used for schools, rehearsals and public concerts during the last six months. The choir has been augmented by the addition of a large number of ladies and gentlemen, and has received the important aid of an orchestra composed principally of amateurs. A union has recently been formed with the Amateur Society, who are to have the use of one of the rooms of the Odeon; and to them we shall hereafter look for the greater part of the instrumental performers whose aid we need. The number of professors has also been increased by the appointment of Mr. Keller to preside over the orchestra, and to give instrumental instruction in that department.

Five public performances have been given this season, at which a great variety of music, by the most eminent authors, has been produced which was never before heard in this city. These concerts have been favorably received by large audiences; and it is but justice to the choir to say that the style of their performance was highly respectable, with a

manifest improvement as they advanced, creditable alike to their desire of excellence, and to the care and attention manifested by the professors. The labor necessary, as well on the part of the government in making the alterations in the Odeon, as on that of the professors in preparing so much entirely new music, and providing the proper orchestra, and on the part also of the choir in learning what was set before them, has been very great; and must be considered as a proof of the deep interest felt in the objects of our Academy by all those connected with it, and as a pledge that they will not lightly relinquish the pursuit in which they are engaged, from reluctance to encounter the trouble that must yet devolve upon them in the further prosecution of their designs.

An important part of the duty yet to be performed by the government arises from the great but necessary expense of the alterations in the building to fit it for the purposes to which it is now adapted. It exceeded the original estimates; and though it is believed to have been carefully and judiciously made, and though the liberality of the public towards the object has equalled reasonable expectations, yet the accounts of the Treasurer show that the Academy labors under a not inconsiderable burden of debt. To remove this, and to provide the means of procuring a larger and more suitable organ than that now used by the choir are objects of high importance to the successful result of the operations of the Academy. If the experience of the present season is to be regarded as a test of the future prospect, it will be found that the proceeds of the public performances will do little more than defray the necessary attendant expenses; and other resources must be provided for the other objects which have been named. The government of the Academy will not suffer themselves to doubt that the liberality of those who are interested in the great object they have in view will furnish the desirable means. It is not a thing which will be left half effected by this community. The improvement of the

art, and its general extension among us, are now felt to be too important to be suffered to languish for the want of those pecuniary means which are here so freely bestowed on all good objects. Our confidence in the ultimate result must not, however, induce us to disguise or to blind ourselves to the fact that sufficient resources are still wanting.

The occupations of the professors, so far as connected with the Academy, have been as follows. Mr. Mason has given instruction to two large classes of adults at the Odeon, and one in Providence, consisting of about two hundred persons each. He has also taught the pupils of several private schools in this city, in which music is now a part of the regular course of education. Through his instrumentality also, classes have been instructed by pupils of the Academy in different parts of this city, and in several neighboring towns, which are well attended. The number of adults who have been instructed in music the last year, in this city, on the Pestalozzian method, by some who were connected, and some who were not connected with the Academy, has probably not fallen short of two thousand; while that of the juvenile classes taught by Mr. Mason, or his pupils, has been very nearly the same as the last year, or between 800 and 1,000.

Mr. Webb has been constantly engaged in giving private lessons in vocal music and on the piano, and in rehearsing with members of the choir the more difficult and delicate pieces which have been performed.

Mr. Keller has formed a class of boys to receive instruction on the violin, and has taught a few on other orchestral instruments. He has also been appointed teacher of music in the New England Asylum for the Blind, where the system of the Academy is pursued in the vocal department. These gentlemen have all constantly attended the weekly rehearsals of the choir, and have been faithfully devoted to the suitable preparation of the music for public performances. It is to their skill and cordial co-operation that, without doubt, the success of those performances must be principally

attributed. The government feel it incumbent on them thus to express their entire satisfaction with the labors of their professors, and their confidence that the future success of the Academy could not depend on more able or more willing associates.—Within a few weeks two lectures on the history of music have been delivered at the Odeon by the President.

The demand for teachers of vocal music, for gentlemen qualified to play on the organ, and conduct church music, and for young ladies who are able to give instruction in vocal and instrumental music, is very great and is increasing in all parts of the country. Scarcely a week passes in which applications of this kind are not received. Guided by these indications of public sentiment, it is the intention of the government to continue the system of instruction by lectures, for the purpose of giving the necessary qualifications of teachers to those who are desirous of acquiring them; and in August next a regular course will be given by the professors to the class of teachers, who will then probably be re-assembled, with such others as may be prepared to join them. It is the design of the government also immediately to give increased attention to the instruction of juvenile classes; and if possible, to extend, farther than ever before, the introduction of music as a part of general education, by its adoption in common free schools. No other difficulty will probably attend the attainment of this object than that of furnishing a sufficient number of instructors, provided the public mind is prepared for such a step; and it is believed that, at least, some advances have been made towards its accomplishment. A new view of the value of music seems now to be taken by many who have heretofore thought little of its importance; and the facility with which its elements may be taught, is no longer a matter of doubt. Whatever lingering hesitation on this point may yet remain, cannot fail to be removed by the results of the system pursued by the Academy, in relation to it, the past year. Twenty-three gentlemen, who had made themselves proficient in the mode of instruction adopted by

us, have been employed in various parts of the United States in teaching schools on that plan ; and wherever they have been heard from, the results have been uniformly of the most gratifying character. It would seem that, in all cases, the younger the pupils the greater was the ease of acquisition, and the more favorable the effect of the beautiful art on the flexible disposition and growing character of the infant mind. Shall we hesitate, then, in the prosecution of our plans ? Shall we shrink from the labor of planting and watering the good seed ? or shall we go on in the cheerful faith that God will give the increase ? It must be no slight obstacle which will turn aside those who desire to do good in proportion to their opportunities, and who have seen greater difficulties than we have to encounter gradually disappear before the persevering labor of "faith, hope and charity."

On a review of the variety of circumstances requiring attention the past year, and the incipient state of the Institution, the government cannot but hope the progress made will be found satisfactory. Many things have conspired to convince them that the system of instruction pursued is the right one, and that it will ultimately prevail over every other ; and no one can doubt that the object of our efforts is of high importance in the promotion of the general welfare.

APPENDIX.



Extract of a letter from Mr. GEORGE HOOD, dated Raleigh, North Carolina, April 23, 1836.

MY classes have been, and now are, both adult and juvenile. My engagement, at present, is in the "Episcopal School" at this place; a school of a high order, employing five professors. I have also a class at night in the city. My juvenile classes have invariably made the most proficiency. My success has surpassed my expectations. On this subject, however, delicacy will not permit me to speak; and I would leave it wholly, but that I feel I owe something like a report to your Academy.

In my juvenile classes, I have had to combat the old and mistaken idea that children could not learn music. At Newbern I convinced them, if I did not excite a general desire for instruction. My little class there produced effects upon the hearers, that the adult class never thought of producing. I mean that their performance of some of your songs caused the copious tear to roll down the cheek of youth and age.

I have invitations to give lessons in three of the best and largest institutions in this State, and in as many towns, so anxious are they for instruction in their schools. I shall, however, spend the next winter in Newbern, if nothing prevents more than I now know. I intend to spend seven or eight months with one class, giving three lessons each week. I regret short sessions and shall engage in them no more. My pupils need more time to practise; they get more knowledge than they can use. I mean their knowledge goes before their practice. It is so both in the adult and juvenile classes.

Extract of a letter from Rev. JOSEPH H. SAUNDERS, Chaplain of the Episcopal School of North Carolina.

I RESUME my pen to express to Mr. Mason the deep interest which I feel in the cultivation of Church Music, and the earnest desire which I have long felt that it should be introduced into every school in our country, as an invariable part of common school education ; in the same manner as it is in some of the continental states of Europe. Such having been for years my feelings on the subject, Mr. Mason may readily imagine the pleasure which I derived from the perusal of his "Musical Manual," recommended to me by Mr. Hood ; inasmuch as that work, in my humble opinion, puts the science of music on its true ground, and shows it to be as capable of being taught to boys and girls generally, as arithmetic, or painting and drawing. I really think that Mr. Mason has conferred a public benefit, by the publication of that little book, and thus introducing to us Americans, in such a clear and intelligible manner, that branch of Pestalozzi's system. One of the objects which I have had in view in attending so constantly on Mr. Hood's lectures, both in town and in the Episcopal school, has been the desire that no school or congregation with which I may be hereafter connected, need be deprived of instruction in sacred music ; for I wish so to master the science myself, that if no regular instructor of music can be obtained, I may be able to give some instruction in its first principles. And this, I am not without hopes I shall yet be able to effect through Mr. Hood's labors, and Mr. Mason's Manual, as my guide and vade-mecum.

Extract of a letter from Mr. LUKE P. LINCOLN, dated New Bedford, Massachusetts, May 2, 1836.

AGREEABLY to the request of the Boston Academy of Music, you will permit me to state that, since the first of September last, I have given instruction in vocal music to nearly eight hundred pupils, and have followed the Pestalozzian method as developed in the Manual, as nearly as circumstances would

permit ; and am happy to find that the system meets universal approbation, and that those who have made themselves most acquainted with its principles, are its greatest admirers, and give it their most cordial patronage. As a teacher, I am more and more sensible of the advantages of this system over others with which I am acquainted, in enabling the teacher to impart instruction in a clear and intelligible manner, and in advancing the pupil in the knowledge and practice of the vocal art.

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HENRY SCHMIDT.

REPORT.

THE members of the Boston Academy of Music have reason to look back with pleasure upon the labors of the year which has just closed. Although unattended with those brilliant and startling results which accompany enterprises of a more imposing character, there has been a slow but steady progress in the cause of Music, which brings with it more solid gratification, as it indicates a healthy growth. Under present circumstances, with much to learn, ourselves, respecting the best method of pursuing our objects and the best means of promoting them; and with much to teach the public, in order to induce them to estimate the art at its proper value and to give it due importance as a branch of education, we cannot expect to make rapid strides in the fulfilment of our design. Enough, however, has been done to prove that this design is practicable, and to encourage us to persevere with increased zeal in our efforts, and more animated faith in their ultimate good results. We think we may say, without rendering ourselves liable to the charge of vanity, that the influence of our institution was never so extensive as at the present time; that its operations have never been so favorably regarded by the community; and that its prospects of future usefulness, if it be conducted with due discretion, were never so promising. While we contemplate this posture of affairs with complacency, we cannot but mingle with this feeling a

grateful sense of the kindness of those friends whose support has contributed to these beneficial effects.

The orchestra, a portion of which consists of gentlemen who have gratuitously given their valuable aid to the Academy during the past year, have manifested a zeal and spirit on their part which is worthy of high commendation. Under the direction of Mr. Schmidt, whose services as leader we have had the good fortune to secure, they have materially added to the interest of the audience by the parts which they have sustained in our public performances. Nor can we in justice withhold from Mr. Schmidt praise for the untiring assiduity as well as professional skill with which he has performed the arduous labors of his office, nor forbear to express our gratification at the success which has attended them. A large, powerful, and fine-toned organ, built by Mr. Thomas Appleton of this city, has been placed in the Odeon, and completes the instrumental accompaniment.

The Choir of the Academy, when the last annual Report was made, consisted of 163 members. There have been added to it during the past year, thirty-five individuals, making the present number 198. The proportion of parts is as follows :—

Soprano,	.	.	.	.	.	.	40
Alto,	.	.	.	.	.	.	43
Tenor,	.	.	.	.	.	.	50
Bass,	.	.	.	.	.	.	65
							<hr/>
							198

The members, generally, have been constant and punctual in attending the meetings for practice, and have exhibited an unabated ardor in the art for the promotion of which they are associated. The acquisition which they have made in the knowledge of music, their improvement in the performance of it, and the increased interest of the public in their efforts, will, we trust, keep alive this ardor, and stimulate to higher attainments. The success which has accompanied their endeavors during the past and preceding years, may be considered an ample reward for the tax which has been

levied on their time and patience, and which they have hitherto cheerfully paid.

There have been ten public performances by the Choir since the last anniversary of the Academy. Three new pieces have been brought forward, viz. the "Oratorio of David," Schiller's celebrated "Song of the Bell," and the "Feast of Tabernacles."

The "Oratorio of David" was undertaken by the Choir, with the expectation of presenting it to the public under the direction of the distinguished master who composed it, the Chevalier Sigismond Neukomm. An invitation had been given him by the government of the Academy, which was accepted; the necessary preliminary arrangements for his voyage were completed, when indisposition prevented his embarkation, and he was induced to relinquish his design. Though our desire to introduce this celebrated composer to an American audience has been frustrated, and we have no expectation of accomplishing this object at present, we do not despair of enjoying this pleasure on some future occasion.

The music of the "Bell," composed by Romberg, though very popular in Germany, has never been performed in England, owing probably to the want of an English version of the song adapted to the music. This want has in this country been supplied by S. A. Eliot, Esq., President of the Academy. By means of a translation from his pen, highly poetical and spirited, yet closely adhering to the original in its measure and rhythmical divisions, the public have enjoyed a rich treat in the delightful music of this charming Song. It has deservedly become a favorite with those who have attended the concerts the past winter, as the increasing numbers present at each performance amply testify. This song has become the property of the Academy, the translator having generously made a donation of it to their use.

The "Feast of Tabernacles," the poetry of which was composed by the Rev. Henry Ware, Jr. D. D., and the

music by Mr. Charles Zeuner, a gentleman of great professional taste and skill, and a resident of this city, has been brought out under the auspices of the Academy. This is believed to be the first instance where an oratorio, composed in America, has been performed here. It has been very favorably received, and is calculated to add to the distinguished reputation of the authors; and will, we trust, gain upon the good opinion of the public the oftener it is repeated.

In addition to the above, several other new pieces of music have been executed by the Choir, and their performances generally have shown a degree of improvement which reflects credit upon them as well as on the professors under whose instruction they have made such progress in the art.

The labors of the professors have been for the past year the same as during the preceding. Mr. Mason has continued his lessons to the private schools mentioned in the last Report as under his care, and has formed classes for instruction, during the winter, which have been well attended. A very large class has been gathered at the Andover Theological Seminary, comprising all, or nearly all the students attached to the institution. We look upon this as a most interesting feature in our operations. When those who are to be ministers of the gospel, and pastors of churches, take an interest in music, a new impulse to the cause may be reasonably expected from the influence attached to their station and character. Former pupils of the Academy have likewise taught classes in the city and vicinity, and some have been engaged as teachers in private academies. There seems to be an increasing desire in the community to introduce vocal music into our system of instruction, and to establish it as a regular branch of education.

Mr. Webb has been almost wholly occupied in giving private lessons to pupils, the average number of which has been about twenty-one, each pupil receiving two lessons weekly. He has also had an evening class consisting of about eighty

members. He has recently taken charge of a class at Harvard University; which numbers about ninety. Several piano-forte classes which he had in charge a part of the year, were necessarily discontinued on account of the multiplicity of his other engagements.

Mr. Keller has continued his official duties as teacher of music at the Asylum of the Blind, and the proficiency of the pupils under his care speaks well for their industry and abilities, as well as the skill and attention of their instructor. Several pleasing public concerts have been given by the pupils, at the house in Pearl street, during the past season.

Among the means by which the Academy propose to diffuse information and awaken interest in the knowledge and practice of music, the use of lectures has not been disregarded. Several have been given during the last twelve months. The two which were delivered in this city, on the History of Music, by the President of the Academy, as mentioned in the last Report, have been since published. Lectures by Mr. Mason have also been given at Newton, New Bedford and Bradford, in this State; at Brunswick and Portland, in Maine; at Portsmouth and Exeter, in New Hampshire; and at New Haven, in Connecticut. These have been well attended, and have added much to the interest which is beginning to be felt on the subject in our country. Applications from several other places for lectures were, owing to press of engagements on the part of the professors, necessarily declined.

In pursuance of that part of their plan which contemplates providing music of an unobjectionable character, Messrs. Webb and Mason have published the "Odeon," a collection of secular music suited to singing schools, families, and social musical parties. Many of the most popular airs contained in the collections in common use are adapted to words of no meaning, or, considering their immoral tendency, of too much meaning. Pains has been taken in the present collection to remove these objections, and to make the text as

well as the music of such a character as not to offend the delicacy of the most fastidious. It will doubtless prove a valuable auxiliary to the instructor.

The class of teachers which assembled in this city last August, to receive instruction from the professors in the Pestalozzian method, was by far the largest which has ever been convened on any similar occasion; and, we may also say, by far the most interesting. It is now three years since a class for this purpose was first established, and each succeeding year it has increased in numbers and in interest. The importance of sustaining this class must be apparent to all when it is considered that these Teachers, coming from various parts of the country, and in their professional avocations scattering themselves over the face of it again, carry with them wherever they go, the influence of the Academy, their publications, and methods of instruction. It is to be regretted that the absence of the professor who has usually had charge of this class, and the engagements of the others, must necessarily postpone another meeting to the summer of 1838.

The government had anticipated the pleasure of being able to record in this Report the fact that vocal music had been introduced into the public schools of the city. The subject was presented by a committee of the government to the School Committee, and by them referred to a Subcommittee. Their Report has not yet been made; but one favorable to the project is expected. It would be cause of honest pride if the city of Boston, whose schools have held a foremost rank among those of our country, should be the first to ingraft into her system of popular education a course of instruction in vocal music, an art which, by the united testimony of those who have tried its effects upon their pupils, has a most beneficial influence upon their minds and hearts.

It would be gratifying if to these encouraging indications of success to the measures adopted by the Academy for the promotion of music, there could be added an account equally

flattering of our financial concerns. The burden of debt still rests upon us. The expense attending the preparation of pieces for the public performances has been necessarily very great, and has entirely absorbed the income derived from them. No one, not conversant with matters of this kind, can imagine the various items of expenditure which are indispensable in the performance of oratorios, especially when the music is to be purchased abroad and printed here, as has been the case with some of the most effective pieces which have been performed by the Choir, during the past season. Owing to the commercial embarrassment and distress which for some time past has depressed our men of business, and still hangs upon our community, curtailing their means and rendering it necessary for men to appropriate every dollar for the support of their credit, no extraordinary means have been resorted to for the reduction of our debt, nor can be, until the pressure is less severely felt and business again revives. In the mean time the Government of the Academy will doubtless do every thing which the principles of the most rigid economy and the best interests of the institution may demand at the present crisis. It is probable that the expenses of our concerts will not be so great for years to come as they have been for the last year. The state of our treasury, though not at so low an ebb as to excite any very serious apprehensions, is such nevertheless as to require attention; and no doubt, those who may be appointed to administer the concerns of the Academy for the year to come, will take immediate steps to remedy or alleviate our pecuniary embarrassments.

Upon a review of the operations of the year, we see abundant reason to be encouraged, none to despond. Probably as much has been done as our circumstances and means would warrant. Plans of more extensive usefulness, and wider fields of effort have presented themselves to our minds, and these not of a visionary nature; but we have been obliged to content ourselves with merely contemplating

them as objects which we should be able to compass at some future time. However tempting they may have been, we were satisfied that prudence and sound discretion called upon us to defer them to another day. One obstacle to the full developement and completion of our system, is the want of money ; another difficulty is, that the public sentiment is not prepared to go the full length to which the system extends. But we fully believe that in the course of a few years there will be such a revolution in public opinion in relation to music, that we shall then find it quite as much of a task to supply the demands of the community originating in this source, as we now find it to awaken an interest on the subject. Let it be once introduced into our schools as a branch of common school education, and this is a principal object to which our efforts should be directed, and it will take care of itself. And we cannot be persuaded that the doors of our seminaries of learning will long remain shut against an art, which, under proper management, may be made to contribute so much to the sum of human happiness. If it once gain admittance there, we may confidently hope that the next generation, which will have learned to lisp in song, will not be regardless of its interests. To them we may safely commit the cause of music, when we have done what lies in our power to make them fit depositaries of the sacred trust.

NAMES OF THE MEMBERS.



David Greene,
Bradford Sumner,
Horatio M. Willis,
Daniel Noyes,
Benjamin Perkins,
Thomas A. Davis,
John Doggett,
Henry Hill,
Rufus Anderson,
Albert Hobart,
Julius A. Palmer,
George Wm. Gordon,
Henry Edwards,
William W. Stone,
L. S. Cragin,
John Slade, Jr.,
Samuel H. Walley, Jr.,
George W. Crockett,
Moses L. Hale,
Charles Stoddard,
William G. Lambert,
Charles Scudder,
Theophilus R. Marvin,
Charles Brown,
M. H. Simpson,
Lowell Mason,
Pliny Cutler,
I. S. Withington,
Bela Hunting,
Joseph Brown,
William C. Woodbridge,
Jacob Abbott,
N. C. Keep,
William J. Hubbard,
George E. Head,
William Pierce,
Amasa Walker,
Charles Tappan,
Abel W. Bruce,

George H. Snelling,
Lewis T. Stoddard,
E. A. Andrews,
Thomas Drown,
George J. Webb,
Moses Grant,
Samuel A. Eliot,
Theophilus Parsons,
William J. Loring,
George S. Hillard,
Ezra Weston, Jr.,
George Pollock,
Jonas Chickering,
Henry Timmins,
James C. Dunn,
J. H. Jewett,
Francis C. Loring,
Rufus Choate,
William Lawrence,
Samuel Lawrence,
Abbot Lawrence,
J. W. Edmands,
J. E. Stone,
Samuel Bush,
Henry F. Baker,
Henry Rice,
Edward H. Robbins,
Henry Upham,
Eliphalet Kimball,
Samuel H. Walley,
Edmund Munroe,
John Tappan,
James Means,
Shadrach Robinson,
Edward Eldredge,
Thomas J. Stevenson,
Ebenezer Jones,
T. B. Hayward,
Charles Amory,

A. E. Belknap,
 G. B. Emerson,
 James K. Mills,
 Charles H. Mills,
 Josiah Quincy, Jr.,
 J. A. Lowell,
 Charles G. Loring,
 Robert Chs. Winthrop,
 J. W. Sever,
 Daniel Safford,
 Loring Norcross,
 Robert G. Shaw,
 Benjamin Rich,
 Jonathan Phillips,
 Thomas B. Curtis,
 F. M. Hubbard,
 George W. Bond,
 William Blake,
 Albert Fearing,
 Stephen Fairbanks,
 Henry P. Fairbanks,
 Francis Skinner,
 Henry K. Horton,
 William S. Lincoln,
 George W. Phillips,
 John G. Tappan,
 John J. Low,
 B. Guild,
 E. Dwight,
 Avery Plummer,
 J. F. Flag,
 John Parker, Jr.,
 Abiel Washburn, Jr.,
 Peter Harvey,
 J. W. Kimball,
 George W. Heard,
 James H. Blake,
 Philip Greely, Jr.,
 Lemuel G. Shattuck,
 Thomas Lamb,
 William B. Reynolds,
 James Haughton,
 Henry B. Townsend,
 E. T. Griswold,
 Benjamin Howard,
 Caleb Chace,
 Samuel Johnson,
 Reuben A. Lamb,
 Jonathan Forbush,
 E. Townsend,
 James Johnson,
 Franklin Greene, Jr.,
 George Darracott,

Otis Daniel,
 Frederic T. Gray,
 David Wood,
 Matthew Bolles, Jr.,
 Harrison Gray,
 Samuel Dorr,
 Gilbert Brownell,
 Timothy C. Leeds,
 Lyman Nichols,
 John K. Simpson,
 Jeffrey Richardson,
 Charles Brown,
 J. B. Curtis,
 Charles S. Homer,
 Edward Blake,
 Charles A. White,
 Melvin Lord,
 Henry R. Cleavland,
 Hezekiah S. Chase,
 D. R. Chapman,
 George W. Light,
 Edwin Lamson,
 Amos Lawrence,
 Benjamin Fiske,
 Henry Lee,
 Joseph White,
 J. F. Bumstead,
 B. T. Loring,
 John L. Dimmock,
 Hugh R. Kendall,
 Hermann Bokumm,
 James C. Converse,
 Enoch Train,
 Henry Hall,
 Parker H. Peirce,
 Isaac P. Osgood,
 Gardner Colby,
 John C. Proctor,
 Uriel Crocker,
 Henry Wait,
 Richard Fletcher,
 Andrew C. Fearing,
 Charles Bartlett,
 Francis R. Bigelow,
 Samuel F. Coolidge,
 Lyman Tiffany,
 Montgomery Newell,
 Caleb Curtis,
 Henry J. Holbrook,
 William H. Delano,
 Lemuel Capen,
 James Tufts.

SIXTH

ANNUAL REPORT

OF THE

(*Mass.*)

BOSTON ACADEMY OF MUSIC.

1838.

1 sheet.—Postage under 100 miles, $1\frac{1}{2}$ cents; over 100 miles, $2\frac{1}{2}$ cents.

SIXTH

©

ANNUAL REPORT

OF THE

(*Moab.*)
BOSTON ACADEMY OF MUSIC,

READ AT THE

ANNIVERSARY MEETING, IN THE ODEON,

MAY, 1838.

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1838.

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PROFESSORS.

**LOWELL MASON.
GEORGE J. WEBB.
JOSEPH A. KELLER.**

LEADER OF THE ORCHESTRA.

HENRY SCHMIDT.

R E P O R T .

In every enterprise which leads to innovation upon settled habits of thought, feeling, and action, progress must needs be slow. In the first place, the attention of men must be wooed and won. In order to effect this, we must show that the object is of importance sufficient to deserve their consideration. Having secured this point, the next step is to enlist their feelings in it and prepare them to make efforts for its accomplishment. And, finally, a system of ways and means is to be provided, by which those efforts may be most easily brought into operation and be rendered most effectual. But, in the hurry and bustle of life, it is not easy to draw the minds of men to the contemplation of any thing which is not connected with their daily business. And, accustomed as they are to weigh every thing in the scales of self-interest, it is still harder to find arguments and supply motives to induce them to sympathize in a project which has no palpable, direct, and intimate connection with their own immediate advantage; and to engage, not in a short-lived, spasmodic struggle, but in a series of constant, persevering exertions to advance it.

Of such a nature, to a considerable extent, are the difficulties which beset the cause of musical education. Men have lived without music, and lived very well, as they think. They buy, and sell, and get gain—they eat, and drink, and

sleep, as well without it as they would with it, and, as they do not need its aid in performing the functions of life, or in the discharge of its more pressing duties, it is difficult to persuade them that there is any advantage to be derived from the cultivation of the art. Lying as it does beyond the sphere of their common pursuits and enjoyments, and having no influence upon them, they do not appreciate it. Hence arise the obstacles which impede the Academy in the prosecution of their plans. We see the object through a medium differing from that through which the mass of the community view it. We look at it through the opposite end of the telescope. To us it is magnified, surely not too much, in importance,—to them it dwindles to an almost indistinguishable point. And it becomes us to bear in mind the character and extent of these impediments; not only that our measures may be adapted to meet them, but also, that our zeal may be tempered and sustained, and not be suffered to give way to impatience at unavoidable delays, and to discouragement and distrust of ultimate success, which would lead us to abandon the enterprise altogether.

Fortified by such views of the subject, we may now turn to the record of the operations of the year.

The Orchestra, under the direction of Mr. Schmidt as leader, though somewhat reduced in numbers, has maintained its reputation. Several gentlemen amateurs, have retained their connection with it, and while improving the opportunity thus afforded for practice under a skillful conductor, have contributed in their turn to the enjoyment of others by participating in the public performances. The pieces of instrumental music performed by the Orchestra during the season, were received with distinguished marks of approbation. This species of musical entertainment seems so evidently to be gaining ground in the public favor, that there is a strong inducement to cultivate it. An orchestra of amateurs, after the necessary practice, would not only find it a rational source of enjoyment to themselves, but might

make it a very attractive amusement to the public. The experiment is worth the trial.

The Choir of the Academy has diminished in number since the last Report. At the commencement of the musical season it consisted of 177 members, viz.

Soprano,	.	.	.	.	.	.	.	28
Alto,	.	.	.	.	.	.	.	49
Tenor,	.	.	.	.	.	.	.	35
Bass,	.	.	.	.	.	.	.	65
								<hr/> 177

The average attendance of the members has been about 125. The diminution in number is to be accounted for from the fact that while individuals, from various causes, have withdrawn from the Choir, no measures have been taken to fill the vacancies thus made. Ten public Concerts have been given during the season, and several new pieces of music have been introduced. In justice to the members, who, by their constant and punctual attendance, have shown a praiseworthy spirit of perseverance in a good cause, it must be admitted that their performances have been of a high order of merit.

A Juvenile Choir has been organized, during the past year, under the direction of Mr. Jonathan C. Woodman. Several public exhibitions of their proficiency in music have been given, which have produced a very pleasing impression on the audience, and reflected much credit on the pupils and their teacher. The number of children in this company of sweet singers is about 200.

Instruction in the elements and practice of vocal music has been given as usual by the professors. Mr. Mason, since his return in October last from Europe, which he has visited on a professional tour, has had several classes under his care. His services have also been continued in the private schools mentioned in former Reports.

Mr. Webb has been engaged in the instruction of private pupils on the piano-forte and in vocal music.

Mr. Keller, in addition to his duties at the Asylum of the Blind, where he gives lessons in instrumental as well as vocal music, has had under his instruction a juvenile class and one of adults formed from the congregation worshipping at Brattle Street church. He has also given private lessons to a number of individuals, some of whom, under his tuition, have become teachers and organists. A few of the pupils of the Asylum by these means have been qualified as instructors, and in that capacity are earning a livelihood which their unfortunate condition prevents them from obtaining by the ordinary occupations of life.

In addition to the labors of the professors above mentioned, Mr. Jonathan C. Woodman has had several classes of adults and children under his charge ; and by the united efforts of these four gentlemen upwards of 2,000 persons of both sexes have received instruction in music during the past year. Individuals who have been instructed by the professors, and who use the system adopted by them, are engaged as teachers in academies and schools in various parts of the country, and are thus gradually disseminating a knowledge of the principles of music and imparting a taste for the art which will gradually, though slowly, produce a beneficial change in public sentiment, and raise this much-neglected branch of education in popular estimation.

For the reasons mentioned in the last Report, the class for teachers did not assemble the last year. A meeting, however, is contemplated in August next, and from present indications, a large number may be expected to attend. This class, in the opinion of the Government, is growing in importance, and, as a means of promoting the object of the Academy, is worthy of encouragement. The professors will endeavor this season to impart new interest to their lectures by extending the course of instruction. In former years this has been confined to the elementary principles of music, including the method of teaching according to the "Manual of Instruction" published by the Academy, and

exercises in singing designed to improve the pupils in taste and execution in sacred music. This year there will be added lectures on the rudiments of harmony and thorough bass, and exercises calculated to promote a correct manner of performing secular music. The terms of admission to this class are purposely placed so low, as to put it in the power of almost any individual to enjoy its advantages, and thus, at a very moderate expense, to fit himself as a teacher.

The professors have added several to the publications already issued by them for the promotion of music, making the list still more complete. There have been published, since the organization of the Academy, the following works, viz.

Manual of Instruction, for Teachers.

Juvenile Singing School.

Boston Academy's Collection of Church Music.

Occasional Psalm and Hymn Tunes, in Numbers.

The Odeon, a Collection of Secular Melodies, harmonized.

A Volume of Vocal Duets.

The Boston Academy's Collection of Choruses, and a number of detached Pieces, by some of the most distinguished Composers.

There will shortly be published, a set of lessons on cards, for singing schools, and a collection of favorite English and German Glees. The whole, when complete, will furnish a series of works for every stage of the vocal department of the art, and provide unusual facilities for instruction and improvement.

In the last Report it was remarked, that the Government of the Academy had presented to the school committee, the plan of introducing vocal music into the public schools of the city. Since the last anniversary the sub-committee, to whom the memorial of the Academy had been referred, have made their report. This document, drawn up by T. Kemper Davis, Esq., the chairman, goes into an elaborate investigation of the subject, in its most important features. It is examined in its bearing on the schools as an intellectual,

moral, and physical exercise ; as auxiliary to other branches of education ; as a mode of relaxation for the pupils ; in its effects upon the discipline, and in its connection with the devotional exercises of the schools. Mr. Davis satisfactorily answers the most prominent objections to the plan, and triumphantly establishes the proposition—that it is expedient to introduce vocal music as a part of public instruction into the public schools of the city. The report is very ably written and will well repay a perusal. It ought to be circulated throughout the country, that it may pass into the hands, not only of those who have the supervision of our common schools either as teachers or members of school committees, but also of all those who have children to be educated. The report was accepted by the Board to whom it was submitted, and the expedient of introducing it into one of the schools as an experiment was adopted. The school selected for this purpose is the Hawes school at South Boston, consisting of boys and girls. Mr. Mason has given instruction in the school for the term of six months. The result may be seen in the following testimonial subscribed by Messrs. Harrington and Harris, the principals of the school, and furnished by them to His Honor the Mayor, who has permitted its insertion in these pages. In doing this we may be indulged in this passing remark ; that the testimony of all those instructors who have engrafted vocal music into their system of education is uniformly in its favor, without a single exception. And this evidence, derived from experience, without contradiction, is deservedly of more weight than any which can be placed in the opposite scale. The communication of Messrs. Harrington and Harris is as follows :—

Dear Sir,—In reply to your communication, allow us briefly to state, that any very positive and splendid results, from the introduction of vocal music into the Hawes school, cannot yet be reasonably expected, so short has been the time since the first lesson was given, and so interrupted have the lessons been. Still, however, enough has, in our estimation, been already

accomplished, to warrant the belief of the great utility of vocal music, as a branch of public instruction. One thing has been made evident, that the musical ear is more common than has been generally supposed. There are but few in the school who make palpable discords when all are singing. Many who at the outset of the experiment believed they had neither ear nor voice, now sing with confidence and considerable accuracy; and others who could hardly tell one sound from another, now sing the scale with ease;—sufficiently proving that the musical susceptibility is in a good degree improvable. The alacrity with which the lesson is entered upon, and the universal attention with which it is received, are among its great recommendations; they show that the children are *agreeably* employed; and we are certain that they are *innocently* employed. We have never known the time when, unless extraordinary engagements prevented, they were not glad to remain a half-hour, or more, to pursue the exercise after the regular hours of session. They prefer the *play* of a *hard musical* lesson to any out-door sports; of course understanding that there are some exceptions. Of the great *moral* effect of vocal music, there can be no question. A song introduced in the middle of the session, has invariably been followed with an excellent effect. It is a relief to the wearisomeness of constant study. It excites the listless, and calms the turbulent and uneasy. It seems to renerve the mind, and prepare all for more vigorous intellectual action.

It is delightful to see how spontaneously a chorus will spring up in any accidental collection of the pupils, about the school-house; and how soon the five will increase to ten, and the ten to twenty—all tranquil, yet intensely happy. How much such still, refined enjoyment, accompanied as it is with moderate physical exertion, is to be, occasionally, preferred to constant, boisterous, over-heating, and sometimes dangerous play—with the girls more especially, is this to be desired; for although brisk out-door exercise is profitable and necessary, yet carried to excess it almost *unsexes* them, and does more harm than good. That the music is an *attraction*, is evident from the increased attendance of the pupils on the days of the lesson.

The advantages to be gained from instructing our children in vocal music, are of little consequence, when considered in connection with a *school*, compared with those which are more remote and far less perceptible—such as bear upon their *characters, employments* and *recreations* in after years—upon their condition as social and domestic beings; but with these we have nothing to do.

This brief notice of the results of so important a step in public education, is, we are aware, very insufficient—but we hardly know how to go into details; nor indeed have we time to enter

upon an elaborate comment. We can only thank you, Sir, for the high privilege which, by your means, we enjoy, in having vocal music taught in our seminary. We earnestly hope that no untoward event may deprive us of this privilege. We have been equally delighted with the beautiful simplicity of the system upon which Mr. Mason instructs, and with his own personal skill in teaching; and we trust it will not be long before vocal music will be every where an essential branch of public instruction.

We are, dear Sir, respectfully,

Your obedient servants,

JOSEPH HARRINGTON, Jr.

JOHN A. HARRIS.

HAWES HALL, May 25, 1838.

In reference to the financial affairs of the Academy, the balance is still on the wrong side of the sheet. The debt which was mentioned in the Report of the last year, if not increased, is certainly undiminished. Indeed, it cannot be expected that we should be in a more flourishing condition in this respect, than is the community to whom we look for pecuniary aid, which is seldom meted out for an object like ours but from an overflowing purse. For the last eighteen months there has been none of this superabundance from which we might have drawn. All the means which men could command has been devoted to keeping themselves above water, or to supporting their sinking friends; and consequently in the matter of funds we are in no better situation than we were a year since. The item of public performances has constituted a heavy charge against the Academy, and those who may be called to administer its concerns the ensuing year, will find it necessary to discontinue Concerts and Oratorios entirely, unless they can be given upon a plan involving much less expense.

And now the question arises, In what position does the Academy stand at the present time? This question will receive different answers according to the differing views

which are taken of its operations during the past year, and the bearing which they have on the object for which it was organized. Those who have so far forgotten the original design of the Institution as to suppose that its chief end is to amuse, by public displays of music, and to fill our coffers with the proceeds, will doubtless pronounce it a failure. But we apprehend that this opinion is grounded on wrong impressions of the subject, and that the Government of the Academy entertains more just and noble views. If instruction in music and the dissemination of correct sentiments in regard to its importance as a branch of popular education, have seemed, within the last three years, to claim less of their attention, and to have been prosecuted with less vigor than formerly, it has been owing to the powerful influence of circumstances in which the Academy was placed, and which led them in a direction somewhat diverging from their original plan. When the Academy took possession of the Odeon, which had been fitted up for their use, partly by subscriptions of benevolent individuals, there was evidently an expectation awakened in the community, the subscribers among the rest, that a series of musical entertainments would be given. To gratify this expectation, a course of Oratorios and Concerts was established at much expense, and has been continued from year to year until the Government are satisfied that a taste for this species of music is not so prevalent among our countrymen as to justify a further outlay for its gratification. Nor is our experience on this point a solitary one. No musical society has ever been able to sustain itself by giving concerts, where it has been obliged to pay its orchestra and defray the other expenses which continually occur. The conclusion is forced upon us that if public exhibitions of the art are ever to win favor among us, a taste for them is yet, to a great extent, to be created, and this must be the slow growth of years. It must be, in fact, after the efforts of the Academy in other departments of labor

have quickened the minds of their fellow-citizens to a just appreciation of the pure enjoyment to be derived from the power of music. In the meanwhile, until they are willing to attend exhibitions of this description and to support them, the Academy, though with several compositions of the first masters on hand, which have never been produced, must shrink from the responsibility and expense of further public performances.

On the other hand, those who look at the result of the last year's operations in connection with the design for the promotion of which the Institution was formed, will come to the conclusion that an encouraging measure of success has attended its efforts. The evidence of this may be found in the increased number of pupils who have received instruction; in the increased and increasing number of teachers; in the multiplied applications made to the professors for competent instructors, and persons qualified to act as conductors of choirs, and organists; in the extension of the system of instruction contained in the Academy's Manual; in the growing demand for the books published by the professors; in the inquiries constantly made by individuals in different parts of the country upon subjects connected with education in music, and in the foothold which it has obtained in the public schools and which we fondly hope is but a preliminary step to its complete and cordial adoption into all the schools, not only of this city, but of our common country. All these things are indications that some progress has been made, and that there is a movement upon the public mind from which future and more rapid progress may be reasonably anticipated.

Let us go on, then, with the cause in which we have embarked. Let no difficulties impede us; let no partial failures dishearten us. Let us introduce music into our schools and welcome it at our firesides. Let it cheer our moments of social enjoyment and hallow our seasons of devotion. It should enter every dwelling and gladden the

heart of the widow and the orphan at their desolate hearthstone. We would hear it burst from the lisping infant's lips in his hours of sportive glee ; we would listen to it as it pours forth in praise from the heart of the dying saint. May its progress be uninterrupted and its dominion extend until

—— from the craggy mountains
 The sacred shout shall fly ;
 And shady vales and fountains
 Shall echo the reply.

High tower and lowly dwelling
 Shall send the chorus round ;
 All hallelujah swelling
 In one eternal sound !

BOSTON ACADEMY OF MUSIC.

PREAMBLE.

CONSIDERING the favorable moral and religious influence which may be exerted, especially upon the young, by the knowledge and practice of appropriate Music, and the important place which Psalmody justly holds in religious worship, it seems highly desirable that measures should be adopted for promoting Instruction in Music, among all classes of the community, and for disseminating correct ideas respecting the nature and uses of Psalmody, and the manner in which it ought to be performed, so as to render this part of worship more acceptable, and the source of more improvement and delight to the worshipper.

The subscribers do therefore agree to associate themselves for accomplishing these objects, under the following

CONSTITUTION.

ARTICLE I. This Association shall be called the BOSTON ACADEMY OF MUSIC, and its objects shall be to promote knowledge and correct taste in Music, especially such as are adapted to moral and religious purposes.

ARTICLE II. The officers of the Academy shall be a President, Vice President, Recording Secretary, Corresponding Secretary, and Treasurer, who shall perform the duties appropriate to their respective titles. The five officers above named, ex officio, and ten Counsellors, shall constitute the Government of the Academy, and shall be chosen by ballot at the annual meeting, and hold their offices until others are elected. The Government may fill any vacancy in their number that may occur.

ARTICLE III. It shall be the duty of the Government to devise and execute measures to accomplish the objects of the Institution, and perform such other duties as shall be assigned them by the Academy, expending only such sums as shall be placed at their disposal.

ARTICLE IV. The Annual Meeting of the Academy shall be on such day in the month of May, as the Government shall direct, of which suitable notice shall be given. Other meetings of the Academy shall be notified by the Recording Secretary when directed by the Government, or by the Academy, or requested in writing by five of its members.

ARTICLE V. Any individual recommended for admission by the Government, may be elected at any meeting of the Academy, by vote of two-thirds of the members present.

ARTICLE VI. This Constitution may be altered, enlarged, or otherwise amended, at any annual meeting, by a vote of two-thirds of the members present, provided said amendment shall be recommended by the Government, or shall have been proposed by a member of the Academy at any previous meeting.

SEVENTH ANNUAL REPORT

OF THE

(Mass.)
BOSTON ACADEMY OF MUSIC.

1889.

1 sheet.—Postage under 100 miles 1½ cents; over 100 miles 2½ cents.

ANNUAL REPORT

OF THE

(libass.)
BOSTON ACADEMY OF MUSIC,

READ AT THE

ANNIVERSARY MEETING, IN THE ODEON,

JULY, 1839.

BOSTON:

PRINTED BY PERKINS & MARVIN.

1839.

*1844, Dec. 10. Gift of
Hon. Saml. A. Eliot,
of Boston. (H. 26. 1817.)*

GOVERNMENT OF THE ACADEMY.

PRESIDENT.

SAMUEL A. ELIOT.

VICE PRESIDENT.

WILLIAM W. STONE.

RECORDING SECRETARY.

LUTHER S. CUSHING.

CORRESPONDING SECRETARY.

GEORGE E. HEAD.

TREASURER.

JULIUS A. PALMER.

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PROFESSORS.

LOWELL MASON.	HENRY SCHMIDT.
JOSEPH A. KELLER.	

ORGANIST.

F. F. MÜLLER.

R E P O R T .

THE last year has been a very eventful one in the history of the Academy, singularly diversified with good and ill, with success and disappointment. It would not be proper now to go minutely into a detail of all the circumstances which have given importance to the transactions of the past year; yet some brief and general retrospect of them is necessary in order to the right understanding of the present position of the Academy.

The intention of the government was to have commenced a series of concerts early in the autumn of 1839, and the rehearsals of the choir, and all other necessary preparations were in proper train, when they were suddenly terminated, and the concerts postponed, in consequence of a disagreement between two of the professors, which, after long negotiation, resulted in the resignation by Mr. Webb of the office he had filled from an early period after the first establishment of the Academy, with honor to himself, and the institution, to the acceptance of the government, and the satisfaction of that portion of the public who honored our concerts by attendance. Deeply as the government regretted this event, and earnestly as some of them had labored to prevent it, they yet saw, under present circumstances, no alternative preferable, on the whole, to accepting it. They therefore, though with great reluctance, and with a full appreciation of Mr. Webb's talents and adaptation by his personal qualities to promote the ob-

jects they had in view, thought it best to accede to his proposition, and to endeavor to supply his place as well as they were able.

Upon inquiry for the most suitable person to take the vacant seat, the reputation of Mr. F. F. Müller, then of Cincinnati, appeared to give him strong claims upon the attention of the government, and proposals were accordingly made to him, to come to Boston, and try whether the situation would be acceptable to him, and if it were probable that his labors would be useful in the Academy. He accepted the proposition, and has acted as organist at the rehearsals of the winter, and the concerts which were given in the spring. The evidence of the musical talent and acquirement of Mr. Müller is now partly before the public, and cannot but give him a high rank among musical professors; while his devotion to business is such as to encourage the belief that the cause of taste and knowledge in the art is safe in his hands.

The late arrival of Mr. Müller prevented the government from giving concerts at the regular and usual period; but the choir were constant in their attendance upon rehearsals, and were thus enabled to give two or three new pieces in April and May with good effect. The Spring, by Haydn, and the 103d Psalm, by Fesca, are among the best pieces of music ever produced at the Odeon; and the style of performance was exceedingly creditable to both choir and orchestra, showing certainly no falling off from the skill acquired in previous years, but on the contrary, a positive and decided improvement. It is particularly gratifying to be able to state this fact, as, under the circumstances, a different result might reasonably be feared, if not expected; but the zeal of the choir in learning has been as conspicuous and as honorable as the assiduity of the professors in teaching.

It would be inexcusable not to acknowledge, in this place,

the obligations of the Academy to those members of the Amateur Club who have constituted so large and effective a portion of the orchestra. Without their coöperation it would have been impossible for the Academy to have given their concerts in any thing like a proper style.

The deficiency of instruments in the orchestra is, perhaps, as great as any other want in the performances of the Academy, and the attention of the government has been directed to the best means of remedying the defect. A class of learners, on various instruments, has been organized by Mr. Schmidt, in which, if successful, the government indulge the hope that a number of well taught performers will be found who may take an interest in the labors of the Academy, and support them by their aid.

The number of persons composing the class of teachers was greater the last year than ever before ; and additional interest is given to the lectures, by the discussions of musical topics which arise in the convention that has sprung from the annual meetings of the class. It seems impossible that so large a number of persons should assemble from distant parts of the United States, all interested and skilled in the art, without benefit to themselves and to others ; and it is the wish and intention of the Academy to furnish every aid in their power, to promote the improvement of the class, and the objects of the convention. The public performances which have been given by the class, under the direction of the professors of the Academy, have possessed a high degree of interest, and the doings of both class and convention will undoubtedly become more and more interesting with the increase of numbers who shall attend, and the general progress in musical taste and knowledge.

Evidences of this progress both in this city, and in other parts of the country, are not wanting, and it is with great pleasure that the Academy contemplate the change which is taking place in the public estimate of the beauty and value

of music, especially as part of this very perceptible and desirable change may be, nay, must be in fairness attributed to their efforts. Concerts of various descriptions, and degrees of merit, have been more numerous, and have been, on an average, better attended than ever before in this community; and though it might have been wished that some of them had been of superior style, yet a fondness for music is clearly discovered by attendance upon that which is adapted to the state of our knowledge, while discrimination and judgment are necessarily of slow growth, but will be sure to spring from the love and practice of the art. It is encouraging also to observe the formation of similar institutions, and the adoption, in other places, of the measures by which we have sought to increase the acquaintance of the public with the art of music. In Albany, Troy, and Cincinnati, Academies have been established like our own, in all important respects; and they seem to be pursuing the same ends by the same means. They might, indeed, be termed branches of our Society, their modes of instruction being adopted from ours, and carried out by persons who had been familiar with them here. In Northampton and Pittsfield, also, Col. Barr, who has been repeatedly a member of the class of teachers, and is well known for his musical attainments, has succeeded in introducing the study of vocal music into the schools; and this cannot fail to be regarded as *the decisive measure*, with regard to the future progress of the community in the art. In our own city, the study of vocal music has become incorporated as a regular part of the public school education, and it is gradually extending through the private schools, so that it may be presumed, that it will ere long be considered an indispensable part of elementary education. Its good effects are uniformly and strongly testified to by all the teachers who have given it a trial, and we look with confidence to the display of these effects, when those who are now learning its principles and practice shall come forward into active life.

The financial condition of the Academy has improved, in some respects, since the last year. A new lease of the Odeon, for the term of five years from the expiration of the former one, has been taken, and an arrangement which will doubtless be mutually advantageous, has been entered into with the trustee of the Lowell Institute, for the use of the Hall, which relieves the Academy at once from a portion of its debt; and with the sums to be expected from other tenants, will perhaps enable it to extinguish the remainder, by the close of the term. This will, however, depend upon the cost of concerts, and though the Academy has lost less than common by them this year, yet this is rather to be attributed to the smaller number given, than to any increase of attendance, or other cause. Another attempt will be made next winter to commence early, and to give such concerts as will enable us to determine whether it be possible to perform them without pecuniary loss; and if this be impossible, they ought, surely, to be wholly or partially discontinued, till the condition of the Academy shall be such as to enable it to defray the necessary expenses.

The performances of the Juvenile Choir have been, as heretofore, particularly pleasing and successful. The class was collected, and in the earlier part of the winter was instructed by Mr. Jonathan C. Woodman, who has formerly had charge of it, and in the latter portion of the season by Mr. A. N. Johnson; and under the faithful care of these gentlemen, it made the progress which was so pleasingly exhibited in the public performances.

The building has been put in thorough repair, both inside and outside, and the organ has been repainted, and the pipes gilded.

On the whole, then, although some of our expectations have been disappointed, and some of our labor has been in vain, during the past year, yet we have reason to look back upon much that has happened with satisfaction, and forward

without despondence. If we have lost a valued associate, we have gained the coöperation of new and efficient aid in the cause. If we have been losers by even the choice and well performed concerts which we have given, we have been able to make advantageous arrangements in other respects, which have lightened our burdens in some degree. If we have not been able to gratify the public by an extended series of concerts, we have the satisfaction of knowing that there is no diminution of our ability to give them from any falling off in the power of performance, but on the contrary, that there is an increase in the skill and zeal of the choir. We have also had the pleasure of seeing others active in the cause of music, far more so than ever before in this city, and of seeing them sustained by an increased degree of attention to the art on the part of the public. This greater attention we have been particularly desirous to produce.

Let us go on, then, with unflagging resolution, and if we find our progress slow, let us recollect that great objects are not ordinarily obtained suddenly, and that so great a one as a change in the habits and mode of thinking of a whole people, is not to be reached without perseverance for a period proportioned to its magnitude, nor without the favor of that Providence which has thus far sustained and encouraged us.

NINTH ANNUAL REPORT

OF THE

(Hass.)
BOSTON ACADEMY OF MUSIC.

1841.

NINTH

ANNUAL REPORT

OF THE

(*Mass.*)
BOSTON ACADEMY OF MUSIC,

READ AT THE

ANNIVERSARY MEETING, IN THE ODEON,

JULY, 1841.



BOSTON:

PRESS OF T. R. MARVIN, 24 CONGRESS STREET.

1841.

*1844, Dec. 10. Gift of
Hon. Saml. A. Eliot,
of Boston. (No. 26. 1817.)*

GOVERNMENT OF THE ACADEMY.

PRESIDENT.

SAMUEL A. ELIOT.

VICE PRESIDENT.

WILLIAM W. STONE.

RECORDING SECRETARY.

LUTHER S. CUSHING.

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BELA HUNTING.	HENRY R. CLEVELAND.
JULIUS A. PALMER.	WILLIAM C. BROWN.

AUDITOR.

MOSES L. HALE.

R E P O R T .

ANOTHER year of effort, of interesting events, and of partial success, has passed over the Academy; and although we cannot flatter ourselves with having produced any very brilliant results, yet we do not hesitate to express the confidence we feel in the progress of music, which is only the more sure for being slow, and to congratulate ourselves and the public on the improvement which is taking place in the style of musical performances, and the knowledge and taste of both performers and audiences. We would not willingly overrate the value of our own exertions, yet we cannot be unconscious that they have been unremitted, and single hearted; nor can we help suspecting that something of the enterprise and exertion shown by others has arisen from the spirit of competition which we rejoice to have excited, and which we hope will continue as long as it can exist without angry hostility.

It was determined, at the commencement of the last concert season, that more attention should be given than heretofore to instrumental music, and that as efficient an orchestra as could be procured should be engaged. Between twenty-five and thirty instruments were accordingly secured, and were played by persons whose professional talent is well known in this city. Two or three amateurs united with them, giving evidence of a

zeal for improvement which we wish were more common. We do not think it will be considered unbecoming in us to express the opinion we most confidently entertain, that this was the best orchestra ever assembled in Boston for an entire season. The pieces they performed were of various kinds, comprising accompaniments to vocal performances, the familiar overture, the more rare and difficult symphony, the lively waltz, and the brilliant concerto. Indeed there is but little music adapted to that number of instruments, which the orchestra of the Academy the past season were not competent to perform in a very gratifying manner. Much of the success with which they gave the difficult music of Mozart, Cherubini and Beethoven, must be ascribed to the great pains taken by the leader, Mr. Schmidt, to bring out the points of particular beauty in the compositions, and to give the variety of light and shade so essential to the true exhibition of the sentiment of the author. And to this must be added the zealous promptness of the members to seize and develop his ideas. In fact, the organization of the orchestra, as regards both skill and disposition, was such as we desire to see perpetuated ; and the only change we could wish would be to increase the proportion of well played stringed instruments. The evidence of the public appreciation of the merit of the orchestra, derived from the attendance on the performances, was not very satisfactory ; but the criticisms of those connoisseurs who were sometimes present, fully sustain us in the encomium we have passed upon the orchestra ; and we esteem nothing more desirable, in the present state of musical taste in Boston, than to establish permanently a band capable of performing music of the high character which was given at our concerts the last season. We believe the time has arrived when the appetite for such harmony will grow by what it feeds on.

In consequence of the increased attention paid to in-

strumental music, the performances of the full choir were less numerous than in former seasons. But notwithstanding the loss of some voices, which we were accustomed to hear with pleasure, we think the more difficult compositions sung by the choir the last season, such as the Harmony of the Spheres, the Song of the Bell, and the Oratorio of the Resurrection and Ascension, were given with as good an effect as we have ever witnessed at the Odeon; and we were glad to perceive, as we thought, that there was no sensible diminution of interest in the art, or skill in performance. Financial considerations, however, combined with some views which were suggested by members of the Executive Committee, induced the latter to disband the then existing choir, soon after the close of the season; leaving it to be decided by future deliberations whether such a one should be hereafter assembled, or whether the vocal performances should be confined to those pieces and styles which could be given with a suitable effect by a more limited number of persons. We believe that no harm will follow, if the Academy permits itself to be guided by circumstances in this particular. In music, as in other concerns, it is well to prove all things, and hold fast that which is good.

The performances of the juvenile choir, under the direction of Mr. A. N. Johnson, have been singularly interesting. The choir was very large, and gave evidence by its performances of the aptness of their instructor to teach, and of their own aptness to learn. Indeed, the state of the instruction of juvenile classes generally, in the city, is in the highest degree encouraging. It is established in a permanent manner, and will continue to improve, we trust, with the progress of knowledge and taste. It is not unreasonable to suppose that the great amount of elementary instruction in vocal music, which has been given in the public and private schools in this city for nearly four years, through the agency of the

Academy, has contributed to produce the increased enjoyment of the art manifested by the large audiences that have so often attended the uncommonly numerous concerts of the last season. It is clear that a new interest in music has arisen, and we rejoice to believe that it will be permanent. As the Academy has labored to excite this feeling in the public mind, it will do all in its power to confirm and prolong the beneficent influence which the love of music will not fail to exert.

A new mode of gratifying and augmenting this interest has been adopted by the Government the past season, which they hope may be so pursued and extended in future, as to be greatly useful, as well as pleasant. Two lectures have been given, of which one was intended to illustrate the poetry and music of the Song of the Bell, which was performed immediately after it, and the other to explain the construction and powers of the Organ, and this was accompanied by illustrations on the instrument. It is obvious that this is a species of entertainment which may be made, by the well instructed and judicious lecturer, very interesting and useful to the public, and may be applied to a vast variety of vocal compositions, and to almost all the instruments of an orchestra. The lecture and the music will be reciprocally an aid to each other, and will serve to heighten the pleasure to be derived from both sources.

The class of teachers which assembled in August last was unusually large ; and this circumstance concurs with all others that have been observed, to produce the conviction that the increased interest in music is not confined to the city, but is spreading itself, as fast, perhaps, as is desirable, over the whole vast country. The Musical Convention, which assembled at the same time with the class of Teachers, held its sessions in the Odeon, and discussed with great spirit and effect, a variety of topics connected with the theory and practice of the art of music.

The concerts of the last season differed in one respect from those which we have usually given, and derived a great advantage from the circumstance that we were able, several times, to avail ourselves of the kindness of those who were not members of the Academy. To the Rainers, who sang with us twice, to Mrs. Sutton, who gave us one evening, to a lady who performed two or three very agreeable pieces on the harp, and to Mr. Greatorex, who gave us the valuable aid of his voice on two evenings, we are indebted for an important accession to our means of pleasing. To the latter gentleman we also owe our thanks for many other acts of personal and professional kindness, especially for his appropriate illustrations of the lecture on the Organ.

Notwithstanding all the pains taken to make the concerts attractive, by giving them variety and excellence, and by reducing the price of admission, the financial result of them would have been a pecuniary loss, had not the precautionary measure been adopted in the beginning, of procuring a guaranty against such loss from several liberally disposed friends of the Academy. In consequence of this guaranty, and of the advantageous arrangements we have been enabled to make in leasing the building, the institution stands better, in relation to its monied interest, than at the last annual meeting. Still it will require time and perseverance to relieve us from the incumbrance of the debt unavoidably incurred in the outset, and which impedes our activity and reduces our means of usefulness.

Looking back, however, to what we have been able to effect, and forward to what we may reasonably hope to accomplish, we see no cause for despondency, but much, very much to induce a cheerful confidence in our prospects of success. We believe that the true spirit in regard to the cultivation of music is widely extended and extending through the community, that the means of growing

knowledge and increasing taste are in possession of the public, and that progress is the certain consequence of the combined will and power to advance. We know that we have exerted ourselves to the utmost to produce this spirit, and to diffuse the means of improvement; and while we would not arrogate the merit of exclusive exertion in this field, we do claim to have been the first to cultivate many parts of it, and to have contributed our share, at least, to its actual state of promise and fertility. We are not unaware of the efforts of others, and while we cannot but wish that they could be combined with our own, in harmonious action, yet if this be, from any cause, impossible, we will rejoice to see them planting and watering the same seed with ourselves, we will gladly be stimulated to increased and persevering labor by their example, and while we are resolved never to cross their path, or interfere with their peculiar objects, we will pursue our own as well as we may, and trust to time and Providence to ripen the harvest and award to all their respective shares.

The activity which has been exhibited in the department of sacred music, each of the three societies in town having recently published a collection of tunes for the church, is a proof that the highest end and aim of music, to elevate and strengthen the devout and holy affections, will not be forgotten nor neglected amid the various branches of the art, in this serious and religious community. So may it ever be—so, we trust, it will always be, in this land of the Pilgrims. And may all feelings at variance with the spirit of harmony, if any such exist, be merged in the devoted and generous cultivation of the most refined and delightful of the arts.

By order of the Government of the Academy,

SAMUEL A. ELIOT, *President.*

L. S. CUSHING, *Secretary.*

THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
IN TWO VOLUMES
BY
JOSEPH NEALE
OF THE BARRThe first volume of this history of Boston, from the first settlement to the present time, is now published. It contains a full and accurate account of the city from its origin to the present time, and is a valuable work for every citizen of Boston. The second volume is now in the press, and will be published in a few weeks. It will contain a full and accurate account of the city from the first settlement to the present time, and is a valuable work for every citizen of Boston.

TENTH ANNUAL REPORT

OF THE

(Mass.)

BOSTON ACADEMY OF MUSIC.

1842.

TENTH

ANNUAL REPORT

OF THE

(v. 'oass.)
BOSTON, ACADEMY OF MUSIC,

READ AT THE

ANNIVERSARY MEETING, IN THE ODEON,

JULY, 1842.



BOSTON:

PRESS OF T. R. MARVIN, 24 CONGRESS STREET.

1842.

GOVERNMENT OF THE ACADEMY.

PRESIDENT.

SAMUEL A. ELIOT.

VICE PRESIDENT.

GEORGE WM. GORDON.

RECORDING SECRETARY.

LUTHER S. CUSHING.

CORRESPONDING SECRETARY.

GEORGE E. HEAD.

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BELA HUNTING.

HENRY R. CLEVELAND.

JULIUS A. PALMER.

WILLIAM C. BROWN.

AUDITOR.

MOSES L. HALE.

R E P O R T .

THE first event, which, in making their Annual Report, occurs to the recollection of the Government, is one of recent occurrence, and of deep interest to them and to all who had the happiness of knowing Henry R. Cleveland. The death of this associate and friend, in the midst of life and with every prospect of growing usefulness, is one of those dispensations of Providence which should animate us to new exertions, that we may fill his vacant place, and should revive our faith and trust in Him who doeth all things well, though we may not always perceive the reasons for which he sees fit to afflict us.

The singular purity, elevation, and strength of character with which Mr. Cleveland was endowed, render the loss of him a great one to all who knew him, while the remarkable taste and high cultivation which distinguished him in the art to which we have devoted so much of our combined labor, leads us to mourn over it as one which is not easily to be repaired in that portion of life that may yet remain to us here. We can only lament his loss, and be reminded that for all the great purposes of life, "the time is short."

In reviewing the occurrences of the past year, the government of the Academy cannot but think they have seen some gratifying evidences of progress in the public taste and knowledge in music. The indications may be

slight, but will not be thought doubtful by those who keep a watchful eye upon the circumstances which mark the changes of the general feeling and of public opinion. A year is but a short period in which to produce an observable influence on so vast a mass as the public, and it is desirable that we should not deceive ourselves or others in respect to the actual condition of the public discernment and appreciation of excellence in the composition and performance of music. In pointing out, therefore, the signs of the times, we shall endeavor to avoid mentioning any thing that might seem either trifling or doubtful, and content ourselves with remarking general results, rather than dwelling on particular circumstances that might seem either uncertain or invidious. In the first place we perceive, as we think, the increasing difficulty with which mere pretenders to musical merit secure either an audience or its applause. They cannot stand in competition with the masters who have appeared among us, and the wonderful brilliancy and delicacy of touch of a Nagel, a Bohrer, a Rakeman, a Kossowsky and a Knoop, have driven their inferiors from the field. Few can now obtain any thing like a benefit concert, without possessing really remarkable talent on some instrument, or high cultivation of the voice.

But the great multiplication of concerts of every description has produced another effect upon the public taste, which we think is a subject of congratulation to the lovers of music; and that is that solo performances, the exhibitions of rare individual skill, are discovered to be matters of less interest and effect, in general, than the combination of many instruments, a whole orchestra, in the performance of the great compositions of musical genius. The constant repetition of airs with variations, capriccios, and fantasias, becomes wearisome, however skilful may be the performance, and one realizes, at last, that music is capable of something better and higher, than producing a

dry, unprofitable astonishment; and that there is music of a richer kind than the thread-bare airs, the thin arrangements, and meagre accompaniments of those who make it their business to prepare or to perform these for the most part inferior pieces. Those who have heard the heart-stirring, soul-exciting compositions of Haydn, or Beethoven, or Weber, performed as they should be to develop their almost unbounded resources of power, have learned, so that they will never forget, the immeasurable distance between those minds of mighty genius, those hearts of divine sympathies, and the frivolous concocters of fashionable trifles, that may be played or sung by every single voice or instrument that is under the control of a tyro or a pretender. Something of this perception has begun to pervade our public mind. Imperfect as are still our means of presenting the compositions of the great masters, the Academy has yet done something to show their characteristic merits, and to give our musical amateurs an acquaintance with the finest specimens of instrumental music; and we rejoice to perceive, as we think, the increasing taste for this higher kind of music overshadowing that for what was formerly considered as the best the art could produce, the ballad, the waltz, or the instrumental air. The concerts of the Academy afford the only opportunity in this city, of listening to music for the orchestra, and the increased attendance upon them must be considered, we think, as a decisive proof that the kind of music is becoming more and more highly esteemed. It is, indeed, an intellectual and social enjoyment of so high an order, it so stimulates the mind and the best feelings, that it would be a very discouraging and painful symptom of the character of our population, a symptom we are sure can never occur, if it were not highly appreciated and esteemed. The imperfections in the performance of these master-pieces will be overcome, if diligence and taste on the part of the orchestra can be combined with an increase

of the means derived from the patronage of the public. To diligence and the exercise of the best taste we possess we pledge ourselves and the performers, (for we feel confidence in speaking for them,) and if the public should add to our resources, it will only add to our zeal in the cause.

An effort was made the last winter to attract as great a number as possible, by putting admission on the lowest practicable terms; and so far as regarded the audience, the effect was what we desired; but the pecuniary result was less favorable than was hoped, and will perhaps render necessary a resort to a small addition to the charge in the coming season. The character of the performances was, so far as we can judge, similar and at least equal to those of previous years; and we have reason to believe that such was the opinion of many others of just musical taste.

An opportunity occurred in the course of the season to appoint a conductor, who should not himself take a part in the performance. This had long been thought desirable, and the effect was even better than was anticipated; and it is now decided, as far as the present government of the Academy is concerned, that a conductor is indispensable, and that even if he were a person of inferior musical attainments, it would be advantageous to have such an officer. But as long as we can obtain the assistance of Mr. Webb's experience, taste, judgment, and urbanity, aided by Mr. Keyzer's skill and knowledge, there can be no question, we should think, in the mind of any one who has observed the effect, as to the expediency, and even the necessity, of retaining a conductor. It is very rare, if it ever happens, in Europe, that a large orchestra is without a conductor, and our previous sense of its importance is strengthened into an unchanging conviction by experience, confirming and justifying European practice. By the aid of Mr. Webb as conductor, and Mr.

Keyzer as leader, the unity of action, and consequently the singleness, strength and effect of the orchestra were greatly increased. If the instruments were merely kept more strictly to the time, this alone would produce a large part of the benefit derived from a conductor; but there are so many ways in which he may communicate his musical feeling and perception, that it would be a great mistake to suppose his influence limited to this. We do not think it necessary, however, to enter here into the argument. We merely suggest a hint, which every person of musical judgment will develop for himself.

Improvement in the style of performance was perceptible during the whole progress of the last season; and though the committee are aware that this opinion will not be thought just by some persons, yet they are willing to avow it to be their opinion, at the risk of being thought biassed by their own position in regard to the concerts. If we are permitted and enabled to proceed another year with our usual series of performances, we shall hope to show a still further improvement, and will at least promise our best efforts to deserve the patronage of the public.

The books mentioned in our last Report have been successful in various degrees, and useful, we trust, in proportion to their success. To those are now to be added the following, published by Mr. Mason, the last year.

Book of Chants, consisting mostly of selections from the Sacred Scriptures, adapted to appropriate music, and arranged for Chanting. Designed for Congregational use in Public and Social Worship. Wilkins & Carter.

The American Sabbath School Singer's Book, containing Hymn tunes, Scriptural Selections and Chants for Sabbath Schools. Philadelphia, Perkins & Purves.

The Teachers' Class in August last consisted of as large a number as have usually attended on these occasions, and by persons from all the New England and from several other States. Upwards of two hundred persons

were present most of the time during the ten days' session of the Class, all of whom seemed much interested in the various exercises.

In order to correct any erroneous impressions which may exist in relation to this Class, it may be observed, that it is not supposed by the Academy that persons who are not already to some considerable extent acquainted with music, will derive any immediate or considerable advantage from an attendance upon a single course of lessons. It should be understood that this Class is not designed to give regular and systematic instruction either in the elements of music, or in singing:—but is rather designed for Teachers, or for those who, having already a good knowledge of music, desire to become Teachers. The manner of teaching, is therefore the principal thing dwelt upon in the lectures of the Professors. But as very considerable time (a part of every lesson) is spent in singing exercises, the Class affords a good opportunity for those whose object it is to improve in the performance of either sacred or secular music, whether as Teachers, Leaders of Choirs, or for their own individual benefit. It is proper to observe also, in this connection, that no certificates of qualifications to teach are given by the Academy or by the Professors, unless in very extraordinary instances, or after many years' acquaintance, and the most abundant proof of the capability of the person recommended. The Professors will give to any one who attends a certificate of the fact that such a person has attended on the course of instruction,—but this is by no means a recommendation.

It is believed that the Class has been the means of promoting both a thorough method of teaching, and a correct and tasteful style of performing vocal, and especially church music.

Musical instruction has been continued in the common schools, under the superintendence of Mr. Mason, during

the past year ; and so far as the Academy have been able to learn, with entire success. It has now been regularly taught in these schools for five years, during which time it has been fully proved that it is at least as practicable to teach music, as reading, or grammar, or arithmetic, in our public schools. Thus far it has been found necessary to begin anew every year, and to pass through with a regular elementary course during the season. Those therefore who remain in the schools long enough to pass through with this course three or four times, (as all those do who avail themselves of the full advantages of the schools,) acquire such a knowledge of the subject as enables them to read plain music with ease and accuracy.

It cannot be expected that musical instruction can do more to train up good singers than instruction in reading does to train up good readers. But as far as this it is believed it will go, and that the advantages being equal in the two departments, at least as many good singers will be brought forward as good readers.

It should be understood, however, that it is not really the design of music in common schools directly to produce *good singers*—but rather by the introduction of music as a *study*, to give a thorough knowledge of the elementary principles of the art, and thus to lay the foundation for future excellence where there is a decided talent for it ; for while it is certain that all may learn music so as to be able to engage in it, understand and enjoy it, yet it is not supposed that all may excel, any more than it is that all will excel in any of the other departments of human learning and improvement. All may learn to read, but still there are very few good readers ; and all may learn to sing, but there will be few who will ever excel.

The following Report of the Committee on Music, chosen from the general school committee, bears very decided testimony to the utility and success of music in

the schools; and it is earnestly recommended to school committees to give this subject a careful examination. The Academy believe that such an examination of the subject, with the testimony that is now before the public, would cause the universal introduction of music into our schools.

The Committee on Music have visited several of the Grammar Schools, in order to know the method of teaching the science adopted by the instructor, and to ascertain the acquirements of the scholars in it, and they ask leave to submit to the Board the following brief remarks.

The Committee were accompanied by Mr. Mason, the instructor, and the examinations and exercises were conducted by him. The schools visited were the Mayhew, Wells, Eliot, Bowdoin, Hancock, Franklin, and Adams.

In general, the Committee were highly gratified, and are happy in being able to bear favorable testimony to the system of teaching adopted by Mr. Mason. It is eminently an inductive method, exercising actively the reasoning powers of the mind, and in this respect contributing a very useful intellectual exercise; while at the same time, it tends to impart to the scholars a thorough knowledge of the rudiments of the science. In some of the schools, the scholars exhibited a very remarkable degree of knowledge of the principles of music, much to the surprise, and greatly to the delight, of the Committee. Examinations were made by Mr. Mason on the questions contained in some of the tables of a book prepared by him, and used in the schools, ("The Boston School Song Book,") especially those relating to the nature of the scale, and the transposition of it into all the major keys. Many of the scholars seemed to understand perfectly the rules applicable, particularly those of the upper classes. Lessons, at sight, from the black-board, were readily and correctly sung. The intervals, natural and chromatic, were generally very firmly given.

The exercises in singing were almost invariably good, and in some of the schools, they were very beautiful, affording much gratification and satisfaction to the Committee. The scholars manifested a great interest in the study, and the Committee feel assured that it is not only a very useful, but also a very pleasing exercise to them. For the sake of illustration on this point, a circumstance which occurred at the visit of one of the Committee may be aptly mentioned. On his arrival at the school, the exercises in music had

been finished by the instructor. It was proposed to the scholars to remain, with the consent of the master, half an hour longer, that further exercises might be had in the presence of the Committee, with the condition that the time should be made up to them by omitting the singing exercises on another day. The *condition* was not accepted, indeed it seemed to be unanimously rejected.

In conclusion, the Committee deem it to be their duty to express their approbation of the introduction of music into the Grammar Schools, and to say that its success justifies the present arrangement for its introduction, in every respect.

For the Committee,

CHARLES GORDON, *Chairman.*

Boston, August 2, 1842.

During the past year, Mr. Mason has lectured on music, or met with and exercised Choirs or Societies, in the following places:—Bath, Me.; Woodstock, Middlebury, Randolph, and Newbury, Vt.; Danvers, and Fall River, Ms.; Norwich, Ct., and Newport, R. I. And "it is gratifying," he observes, "to know from personal observation, that the cause of musical education, and especially of sacred music, is gradually rising throughout the country. A correct taste seems to be widely diffused, and a pleasing uniformity in the style of performance is observable in various and distant parts of the country."

The financial affairs of the Academy have gone on, during the past year, very much as before, with some loss, though we are happy to add a smaller loss on the concerts, and some gain from other resources, so that, on the whole the Treasurer's accounts represent a rather more favorable state of things than last year. Circumstances have occurred, however, which threaten to interrupt the quietness of our progress, and give us reason to expect more of controversy than we have hitherto had with any parties. The sale of the Tremont Theatre for other purposes than those of a theatre has given rise to various claims upon us, and to a denial of what we consider a just claim on our

part, of which we see no means of adjustment except by the agency of the courts of law. It is an unpleasant prospect, and may interfere so seriously with our wishes and intentions, as to prevent us from appearing before the public next season. But we will hope for a better result, and desiring neither to do nor to suffer wrong, we will wait with faith and patience for what time will bring forth. That our cause is good we cannot doubt—that all our means of furthering it have been right and justifiable, we are firmly persuaded—and that God will so order things that what is good and right will finally, if not speedily, prevail, we have the most unshaken faith.

SAMUEL A. ELIOT, *Pres't.*

L. S. CUSHING, *Sec'y.*

2

TWELFTH ANNUAL REPORT

OF THE

(1843-44.)
BOSTON ACADEMY OF MUSIC.

1844.

T W E L F T H

ANNUAL REPORT

OF THE

(*Assoc.*)
BOSTON ACADEMY OF MUSIC,

READ AT THE

ANNIVERSARY MEETING, IN THE ODEON,

JULY, 1844.



B O S T O N :

PRESS OF T. R. MARVIN, 24 CONGRESS STREET.

1844.

*1844, Oct. 21. Gift of
Francis Bowen,
of Cambridge. (H. 26. 1833.)*

GOVERNMENT OF THE ACADEMY.

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VICE PRESIDENT.

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AUDITOR.

MOSES L. HALE.

R E P O R T .

IN looking back upon one year more of continued effort in the cause of music, the government feel that there is good reason for thankfulness and mutual congratulation for a greater degree of success in some respects than has ever before crowned our exertions. The music of our concerts has been improved by the introduction of some new pieces, of the highest order of merit, and of a larger number of instruments, so that some effects have been given better than before; while the audience, a little larger than that of the previous season, has shown a steady confidence in the Academy, and a decided and strong perception of the superiority of the kind of music presented to them over what they had formerly been accustomed to hear. There seems indeed to have sprung up with great rapidity, a sort of passion in our community for the rich, varied, impressive and even sublime conceptions of Beethoven's symphonies, which it is hoped may prove as durable as it is well founded.

It has often been said, and still oftener thought, that we have no natural aptitude for music, as a people, and that all the efforts of the Academy are wasted upon a sterile soil. Experience has now proved the error of a remark, which observation might have previously corrected. The natural capacity to understand and enjoy music is nowhere more manifestly shown than here, in the almost total ab-

sence of general opportunities for culture ; and it is a strong evidence of this capacity that the very highest order of music finds those among us, who albeit unable to appreciate its merits as a production of art, or understand the mode of its creation, are yet deeply impressed and moved by its power over those feelings it is designed to address. They thus show that they have musical taste and feelings. There is good reason to hope that where the claims of the art have once been acknowledged, they will never be forgotten or neglected, so that every step taken by the public is a sure gain, a certain progress, an advance that will not be lost. It will undoubtedly be the same case here as in other countries, and if we look abroad we shall see that the taste for music, when once cultivated, grows broader and deeper by time, and that no fluctuation of fashion or feeling ever leaves it to be neglected or disregarded. In Italy music first attained excellence about the same period that the other fine arts revived, and has never failed to be cultivated more and more ever since. So in Germany, from the time of the reformation, the musical taste and talent of the nation has gone on with a steady and powerful development to which there is no parallel in any other department of mental or moral cultivation. Why should we doubt that it will be equally so here ? Can we go backwards ? Would any one consent for instance to return to the inferior style of church music to which we were formerly accustomed, after having learnt to appreciate the better performances now ? Does any one relish the untutored ballad singer, after becoming familiar with the skill of a Caradori, or a Malibran ? or prefer the natural music of an African minstrel to the finished performance of a Vieuxtemps ? It may perhaps be answered, yes, and that our public still prefer the ballad and the military band to the cavatina and the overture, and that what is called simple music is still the favorite with the great mass. If this be admitted to be true of a portion of the public, it

must also be allowed on the other side, that it is not to be expected that the whole community should have reached precisely the same degree of musical culture. In every large city there are doubtless those on whom the highest merits of the composition and performance of music would be lost; but if there be a fair proportion of persons who understand and appreciate them, then the public is not deemed wanting in musical capacity, though its taste may not be universally refined. So if, with us, there are crowds who go to hear a rustic ballad, or a solo on the bugle, and hear them with delight, and prefer them to Cinti's singing and Artôt's playing, this is not to be attributed to a want of musical perceptions, but to the absence of cultivation. The natural power is in the audience, but they have not yet learned to distinguish the good from the bad; and with the general preference of untutored persons for strong and decided sensations, they choose the boisterous rather than the delicate. The earliest taste for music is for that which is rough and noisy. But as surely as the desire for any music exists, it will be indulged; and indulgence is practice, and practice is cultivation; and those who began with the ballad will end with the cava-tina, and the symphony and the violin will take the place of the military air and the post horn. There is a considerable portion of the public which has now reached this state of musical improvement, and if we may trust to the indications of the few past years, it is not only a large but a rapidly increasing portion of the public; and if there be truth in the views just expressed, there is little danger that it will ever diminish again. We have made a permanent progress, and shall have, probably, nothing more to do than to endeavor to keep pace with the advance of the taste we have contributed to create. There is no danger of our being superseded by any who will undertake to provide only an inferior kind of music. Whoever will eclipse the Academy must furnish a higher style either of

composition, or execution, or of both. Thus far we think we may claim, without boasting, to have done as much as could have been reasonably anticipated; and our future endeavors will be as constant and ardent as before to continue in the course of improvement. The taste and discrimination of the public will probably be greatly in advance, hereafter, of any thing we can expect to produce, and we must rely upon their candor to believe that we will, for our own sakes as well as theirs, do all that circumstances will permit, to furnish the best music and procure the best performers.

An incident of the last season deserves to be put on record, as illustrating the tendency of the course of things among us, and confirming the truth of the observations just made upon the natural power and inclination of the people for music. It is the interesting circumstance of an original piece of music having been prepared by an American youth, who, besides the difficulties of the pursuit under favorable circumstances, has to encounter the additional toil imposed upon him by total blindness. Joseph B. Smith was instructed for several years at the Perkins Institution for the Blind, and has since been a student in Harvard College, and having a natural talent for music which was developed by the judicious instructions of Mr. Keller and Mr. Hach, and cultivated by the study of the best compositions within his reach, he has succeeded in producing an overture, which if not in the very highest class of musical productions, has yet originality, variety, and vigor, and displays a good knowledge of the principles of musical composition. There is much reason to think, not merely that he will improve, and will give us better things hereafter, but that others will be found eager to pursue the same career, and from the competition a greater degree of interest and skill will be produced than is yet generally imagined. The number of young men who, as mentioned in former reports, have taken the best method

of improvement, by resorting to Europe for a considerable period, shows that we are warranted by the past in our anticipations of the future. It would indeed be singular, if when such a vigorous development of talent is taking place in every department of life where there is the smallest room for its growth, in every art of embellishment, and every business of society, music, the most attractive of them all, should be left without followers or professors. Our social institutions bring out the whole talent, and cherish the strong original dispositions of the people for any particular art, science, trade, or manufacture; and there can be little doubt that there will, in due season, be as rich a development of musical ability and success, as we have seen in other intellectual and improving pursuits, of every description. Sculpture and painting and poetry are not destined, nor qualified, to exclude their sister art from a share in the public affection and patronage. Nor is an enlightened community likely to neglect one of the highest and purest sources of pleasurable emotion.

Especially is this not likely to be the case in that portion of our country where elementary instruction in music makes part of the school education of the children. The introduction of music into our public schools has been followed by the most methodical and exact instruction, under the charge of a professor of the Academy, and by the most pleasing results in the discipline of the schools and its influence on the pupils. All that was predicted by the friends of the cause, has been and is realized; and still greater effects are yet to be expected from the mature efforts of those who were early initiated in the delightful art. It is scarcely time yet to see the practical result on the community of a system of general instruction which has been pursued only six years; but perseverance for a few years more will enable us to reap the fruit of our labors in an abundant harvest of musical taste and knowledge from the seed we have so carefully sown in faith and hope.

It is gratifying to know that the system continues to find favor with those most interested in the pupils of the schools, viz : the parents and the instructors. The one class of persons appreciate the moral, and the other the intellectual influence of the study, and though the Academy never felt any doubt as to the beneficial tendency of music in both respects, yet we rejoice to have the opportunity to appeal to the experience of our own schools, for the answer to objections, and for dispelling doubts in the minds of those who do not yet appreciate the power exerted by music. We published the testimonials of the masters of the public schools the year before last, and cannot do better than to refer to the decided approval given by them all, to the introduction of the study, and to the evidence they afford of its utility and its agreeableness. Its advantage as a discipline of the mind is spoken of by some of them, the aid given by it to the attainment of the difficult art of reading is mentioned by others, while nearly all state its good effect on the discipline of the schools, and the refining influence it has had on the manners and general deportment of the pupils. These were among the benefits predicted by the Academy as sure to flow from its introduction as a school exercise, and nothing but the high character of the gentlemen who superintend our public schools would prevent the suspicion that they had been in a combination with us all along, so exactly do their testimonials to its effects correspond with our predictions of the result. When to these advantages is added the increase of enjoyment which acquaintance with music gives to the whole course of life, who can be found willing to forego a study which so happily unites improvement and pleasure ?

We not infrequently hear of places where music is introduced into the common schools, in imitation of the city of Boston, and we trust that this example is to exert its influence more and more widely, till the instruction shall

become universal through the country, and the nation be relieved from the reproach of not having musical taste. A great facility to this progress is afforded by the classes and conventions of teachers which are springing up from time to time. Last year the class which met here was as numerous as before, and the lectures and other exercises were as well attended ; and as soon as the period of its remaining together was past, Messrs. Mason and Webb, in compliance with a request received from Rochester, N. Y., proceeded thither, and organized a similar class in that city, with similar purposes and similar results. Thus the principles and practices of the Academy will spread as from a new centre of operations, and auxiliary societies will doubtless complete the work of education, which, if begun, will scarcely fail to find friends and supporters everywhere. The numbers assembled in the Teachers' Class of the Boston Academy of Music at Rochester in 1843, were sixty-nine gentlemen, and thirty-four ladies ; and at the close of the session they passed votes expressing their approbation of the course pursued by the Professors, and their wish for a repetition of the lectures in future years. Messrs. Mason and Webb are accordingly making preparations for complying with this request, and we may confidently expect that a permanent institution, or at least a permanent system of instruction, will arise out of this arrangement.

Another important means of spreading musical knowledge is afforded by the Normal schools, for the education of teachers, and we have great pleasure in stating that instruction in music has been introduced into the Normal school at Lexington, under the charge of Mr. May, within the last year, and that it is given on the plan of the Academy, by one of its former pupils. Here those who are hereafter to be instructors of schools will acquire that knowledge of music, which will be invaluable to them as a means of cultivating the moral and intellectual powers

of the children who will be placed under their care, and as a resource in discipline which cannot be too highly appreciated. It is precisely the arrangement we have always contemplated as most desirable in relation to this subject, viz: that the same teacher should instruct in this as in the other exercises of the school.

The financial condition of the Academy is better than there was reason to fear would have been the case when we stated, in our last report, the prospect before us. The controversies with which we were then threatened were amicably adjusted, and though the delay in the arrangements for concerts, which was caused by the uncertainty of the result, was injurious to our operations, yet the proceeds, for the first time since the instrumental concerts were begun, were sufficient to defray the immediate expenses, without allowing any thing for the use of the hall. That is to say, the sale of the tickets paid the salaries of the performers, and for the music and copying which were necessary, and for the printing, and advertising, which are of course part of the unavoidable expenses of such undertakings, but left not enough to pay for fuel, light, and door-keeper, and of course nothing for rent or profit. A little over 89 per cent of the gross receipts of the concerts for the four years past has been paid to the performers; and the aggregate proceeds of the four years, from the sale of tickets are not yet sufficient to meet the aggregate expenses, by the sum of \$949 98. It is to be hoped, and indeed may fairly be expected, that the taste of the public for this kind of music is now so decided, that we shall be able to do more for the encouragement of the artist, increasing the number of performers, and the pleasure of the audience, and securing the means of continued progress and improvement. The community has reason, from our past course, to believe that we shall, in future, do all in our power to promote the taste for the art, by producing the best music we can procure, and obtaining the services

of as many competent performers as the difficulties of making such combined arrangements will permit; while the whole proceeds of the sale of tickets will be devoted, in some form or other, to the advancement of the cause, and will never be diverted to the profit of any one but the professional man and the pupil. Personal advantage is not the object of the Academy, except it be considered such to listen to interesting music, and if that be so, it is one which is shared by all that portion of the public who choose to patronise the institution. The Academy, indeed, are merely the agents of the public to procure good music, and the stewards of the professional man to distribute according to their best judgment the avails of their united labors. It is not to be expected that such an establishment can be long maintained without exciting more or less of dissatisfaction and jealousy; but the government of the Academy are happy in the belief that they have given as little occasion of complaint as could have been expected, and that their perseverance in the plans they have marked out for themselves has gradually diminished opposition, and increased the confidence of those whom they desire to serve.

SAMUEL A. ELIOT, *Pres't.*

L. S. CUSHING, *Sec'y.*

W. Sillby.

REPORT
OF THE
(Mass.)
BOSTON ACADEMY OF MUSIC,
1845 AND 1846.

o

R E P O R T

of

THE GOVERNMENT

OF THE

Mass.

BOSTON, ACADEMY OF MUSIC,

FOR THE YEARS

1845 AND 1846.

B O S T O N :

PRESS OF T. R. MARVIN, 24 CONGRESS STREET.

1846.

1846, Oct. 24.
Gift of
Hon. Saml. A. Eliot,
Boston.
(N. H. 1817.)

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BELA HUNTING.	JONAS CHICKERING.
JULIUS A. PALMER.	WILLIAM C. BROWN.

Auditor.

MOSES L. HALE.

REPORT.

THE lapse of two years since the last annual report was made, has brought us to an era in the history of the Academy which may be distinctly marked, as one of those convenient points which enable the traveller on the road of life to look backward on the path he has trod, and forward to that by which he may hope to advance.

When we recollect the state of things in regard to music which existed when our career began, and compare it with that which we now see around us, we are sensible of great progress made by the public in fondness for the art, and capacity of appreciating it; and in the numbers of those who study it as an amusement, and of those who devote themselves to it as a profession. The music now performed in our churches and concert rooms is of a very different character from that which was customary in the same places fifteen years ago, and it is needless to add that it is of a higher order.

Though there is still much which it would be difficult to reconcile with the principles of correct taste, yet there is an obvious improvement in the style of performance and of criticism, and many things are accomplished which would not have been undertaken, nor even thought possible, at no very remote period. How much of this pro-

gress has been the result of our efforts it may not be easy to decide to the satisfaction of others as well as ourselves ; but there are some courses of action which have been so peculiarly our own, that it is only justice to ourselves to point them out. This will scarcely be deemed injustice to others, if we claim only that which is ours ; nor will it, we hope, be thought the dictate of a merely boastful disposition, if we take this opportunity of an important epoch in our Academic life, to review the past, and try to gather instruction and encouragement for the future.

The end and object of our corporate being was to spread the knowledge and the love of music as fast and as far we could. It was not limited to any particular department, nor by any thing but the bounds of the science and the art themselves. Whatever was good in them was an object of our attention and our ambition—the vocal and the instrumental, the elementary and the advanced, the sacred and secular, the scientific and the simple, music as it is performed, and music as it is to be invented and written. To every branch of it, to every thing that could be properly done in connection with it, we resolved to give all the attention, and all the furtherance that our opportunities would permit, or the circumstances of the age would warrant. Improvement was our motto—improvement to ourselves and the public—and we should never have deemed it a sufficient reward for our efforts, to have produced a respectable performance of a particular style of music, nor to have limited our exertions to bringing out that which would please without raising the public taste. Still less was it our object to put money into our pockets. Sad indeed would have been our disappointment, and melancholy our fate, if that had been our hope or our design. With all the advantages derived from our eleven years' lease of the Odeon, on terms which were eminently favorable, and with the aid of the community, at the outset of our undertaking, to a very important amount, and with

the general goodwill with which the change of the uses of the edifice, and our mode of management were regarded, we have been able to do little more than to pay the debt we incurred for the alterations necessary in the building. And not a dollar of what we have obtained has been derived from concerts or musical performances of any description. These have always, or nearly always, cost more than the public has paid for them ; so determined have we been that the price of admission should be low, and the music as good as the musical means of the city would allow, without nice calculation of the cost. The consequence has been that with the exception of one or two seasons, the concerts have cost more than the proceeds have met ; and had it not been for our other resources, we should now be burdened with a heavy debt.

In the giving of concerts there has, of course, been room for competition and rivalry ; but there has been no interference with us in several other objects to which we have devoted some labor. In the publication of treatises and manuals we believe we stand alone, and in the preparation of music of various kinds adapted to the state and the progress of the public, our professors have exhibited an activity, a skill and good judgment not surpassed by any who have undertaken similar efforts. For things of this sort, i. e. for various kinds of music, both sacred and secular, there is sufficient demand to make the publication of them profitable, and there is no reason to fear any scarcity, therefore. But there is great need of care as to the quality of the commodity offered for sale ; and the Academy, it is believed, has never sanctioned any thing which did not possess sufficient merit to justify a recommendation, or which has not proved both useful and acceptable. If the same number of publications had been issued within the same period of time, in relation to the theory and practice of any other art,—painting, or architecture, for instance,—as have appeared the last fourteen

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years in relation to music, prepared and published by the Academy and its professors, it would have been thought an extraordinary era in the history of that art among us. We do not refer to the specimens of music contained in various musical publications by the professors, merely, but to the other works, on the theory, criticism and history of music, which have been the fruit of the labor of members of the Academy.

Another mode of exertion in connection with music, which was peculiar to the Academy, is the systematic effort to make instruction in music a regular part of a common school education. The possibility of this was first proved by our professors, and then the introduction of the system into the public schools was urged with perseverance by the government, till at length it was successfully urged, and the plan was put in operation, "under the direction of the Academy." It was supposed that this language, used in the original votes of the school committee, authorizing the introduction of musical instruction into the Boston grammar schools, if it could not be held binding as a legal contract on succeeding boards, would at least have been regarded as indicating the course to be pursued by courtesy; and that no important change would have been made, either in the system of musical education, or in the persons by whom it should be conducted, without consulting the Academy, even though its opinions might not have been deemed conclusive on the subject. During the last year, however, the school committee, having given to a sub-committee the entire control of the musical department, including the choice of teachers, with an indifference to the subject never shown in any other branch of education, suffered the professor of the Academy to be summarily ejected from the superintendence of the musical instruction of the schools, in a manner little consonant with its own usual practice, and little respectful to its own officer. From the corres-

pondence which took place between the sub-committee and the professor, (who naturally inquired the cause of treatment so unexpected,) it appeared that no fault whatever was found with his deportment, his skill, his attainments, or his success, but that he was removed merely because the committee had adopted the principle of rotation in office, and that the period of six or seven years was deemed enough for one person, and that somebody else ought now to have an opportunity to try his powers. This fatal principle, founded on the idea that offices are designed for the benefit of those who hold them, and which, with too little regard to a man's qualifications for a place, looks at an office with more reference to the emolument than to the duty, and considers it as a spoil belonging to the victor in a personal contest, seems destined to be the ruin of more important interests in this country than those of musical instruction; and it is lamentable and disheartening to see it practically adopted, and deliberately avowed, by men who have not only been well educated themselves, but have been selected to provide for the good education of others. The salary attached to this particular office would not seem to be an object of very lofty ambition. It is quite moderate in fact; much less than a man of skill and industry can command in other musical labors, and no more than must be given to any successor, whether possessing Mr. Mason's remarkable gifts in education, or not. Under these circumstances, justice to the children who are to be taught would seem to require that they should have the benefit of the best talent that could be found, and that a successful instructor should not be displaced, unless some fault or defect could be pointed out, or a man of unquestionably superior capacity could be obtained. The committee of the present year have so far reconsidered the subject, that Mr. Mason is reinstated as musical superintendent of one half of the schools.

In reviewing the whole transaction it is impossible not to regret that some academy of music had not existed at an earlier period, by whose labors the youthful minds of those who are now school committee men might have been imbued with a more just appreciation of the importance of music, and a greater power of discrimination between the attainments of different professors. And if permanence is ever to be an attribute of our republican institutions, it can only be produced by regarding public officers as public servants, to be treated neither with sycophancy nor indignity, and public station as a trust to be neither coveted nor betrayed.

Another course of action first pursued by the Academy has been the gathering of classes, not of pupils merely, but of teachers, thus forming at once a sort of normal school to be instructed by the professors, and a school of mutual instruction, and a social circle of profitable acquaintance and common interest. This plan originated with the Academy several years ago, and has been steadily pursued ever since. It has found so much favor as to be successfully imitated in other places, and to have met with rivalry among ourselves.*

* A class for Teachers of Vocal Music was first established by the Academy in the year 1834, when the class consisted of twelve members. It has continued to increase in interest and in numbers from that time until now; and the last year, 1845, upwards of 500 persons were present. At these meetings, lectures are given daily for eight or ten days, on the method of teaching vocal music in classes, according to the inductive or Pestalozzian plan, on the formation, delivery and cultivation of the voice, on harmony, and on such other musical subjects as may be supposed to be interesting or useful to Teachers of singing schools. Whatever relates to the practice of music, sacred or secular, but particularly church music, is brought before the Class, who sing together under the direction of one of the Teachers, daily.

A similar class has also met for three years past in Rochester, N. Y. The number of members last season was about 160.

A third has been held for two years past in Maine, numbering somewhat more than 100 members.

One was also held in June last in Hartford, Ct., consisting of upwards

It is quite remarkable how often and how soon particular courses adopted by the Academy become objects of imitation, and it must be regarded as a flattering proof of the adaptation of our measures to the public taste and wants. Does the Academy, for instance, give a series of concerts almost entirely instrumental? Another society soon attempts the same thing. Do our professors gather annually a class of teachers? Others speedily enter on the same undertaking. Do we introduce instruction in music into the schools? Others are ambitious of sharing in the task, and following in our footsteps; so that if there be any thing valuable in our projects, it will be extended faster and farther than we could do it unaided; and if there be any thing objectionable in them, our responsibility is divided with the many who have subsequently undertaken what we have begun.

This is one symptom of the success which has often seemed to crown our efforts. People rarely imitate projects unsuited to the times, or the state of the public. And is it not true that our success in the plans we proposed to ourselves has been encouraging and gratifying?

The Academy's Manual, and the translation of Fétis, are acknowledged to be valuable works; the music published in the name of the Academy is extensively popular; the concerts have always been well attended; the teachers' classes have constantly increased in numbers and in attainments, and their example is spreading into neighboring and even into distant States; and attachment to the

of 250 members. This class was eminently successful, and consisted of many talented ladies and gentlemen, with many superior voices.

An appointment has been made for a similar class at Cleveland, Ohio, which is expected to meet in September next.

The Professors in the Academy have also often attended, on invitation, Conventions of Singers or Choirs, in the different New England States, especially in Vermont and New Hampshire. On these occasions singers come together from twenty to fifty miles round, and spend two or three days in various musical exercises.

study and practice of music is now so deeply implanted in the hearts of the children in the public schools, that it would be quite impossible to eradicate it, and cruel to attempt such a thing. Teachers and parents, too, perceive, to an extent that was not believed possible a few years ago, the beneficial effects of the art of music; and will surely maintain the system of instruction in it for their own sakes, and the children's sakes.* As we said at first, it is not easy to determine how much effect has been produced by our labors. We only know that certain effects are actually produced, and that we have endeavored to aid in the process; and seeing this to be so, believing that we have had a fair measure of success in our efforts, and that a love of music, from the operation, probably, of many combined causes, is well established as one of the tastes of this community, we trust it will not be esteemed altogether unprofitable thus to look back upon the means that have been used, and the efforts that have been made, to contribute to this result; and it is certainly a subject of congratulation that we can see no reason to regret the course we have pursued, and no cause to change the system we have adopted. The same things are still to be done, viz: classes are to be formed, common schools to be taught, concerts are to be given, and valuable books to be published, if the public attention is to be secured for this glorious art, and improvement is to be made in it.

* It has been computed that music is now taught to some extent in not less than 500 schools in New England. Our large towns are gradually introducing it as a school study, and wherever it has been introduced and properly taught, it has commended itself to all parties.

The Professors of the Academy have now in preparation a series of music books for Primary, Grammar and High schools.

The cause of Music in schools has found an able advocate in Hon. Horace Mann, the Secretary of the Board of Education, who has spoken of it at length in his report for 1845. Mr. Mason has been engaged to lecture before the various Teachers' Institutes, under his direction, during the coming autumn.

The arrangements for the customary concerts the next season have not yet been made, but there are some reasons to believe that, if they should be given, the music may be produced in a better style than ever. It must be regarded as contingent, however, and much will depend upon the indications of the public wish in relation to them.

The Academy has various other modes of contributing to the progress of music, as we have intimated above, and our professors have entered upon a task for the coming year, from which much benefit is anticipated. Since the last report, the *Vocalist*, a collection of easy secular music, has been published ; and during the past year a new book of Church music, called the *Psaltery*, has appeared. This collection has met with great favor, more indeed than any previous work published in the name of the Academy. It was strengthened by the approbation of the Handel and Haydn Society, and received the sanction of both institutions.

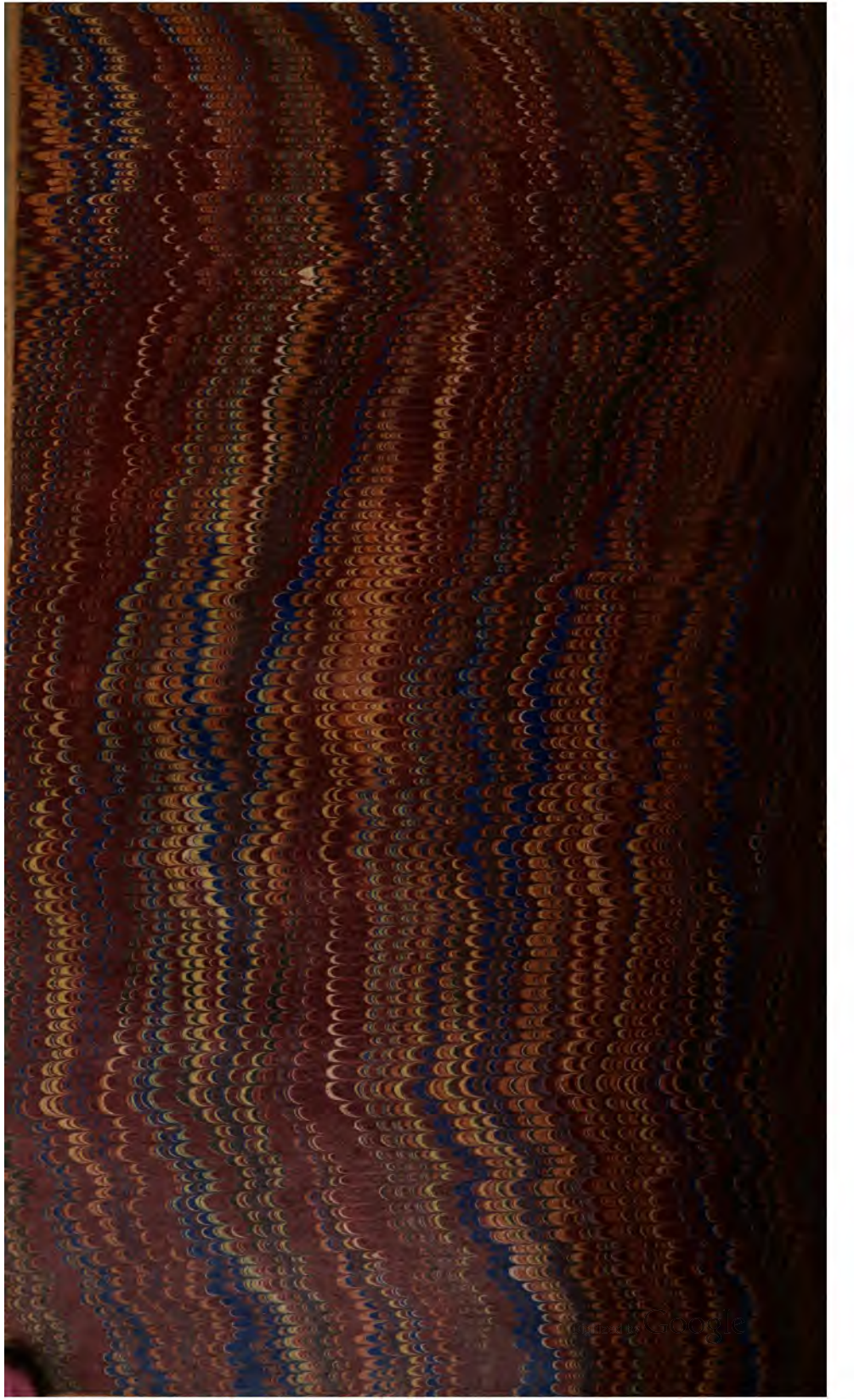
The present financial condition of the Academy is such that, with its convertible property, it may be considered as not only free from debt, but as possessed of a small surplus.

The government would conclude their report with an expression of gratitude to Heaven that they have been permitted to labor so long, and of hope that those labors may be blessed to the effecting of permanent good.

SAMUEL A. ELIOT, *Pres't.*

L. S. CUSHING, *Sec'y.*

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